Authorized Edition

guitar

WITH TABLATURE

PLAY IT LIKE IT IS

108

5 OF THE BEST FOR GUITAR VAN HALEN

1 ERUPTION from "Van Halen"

2 FINISH WHAT YA STARTED from "OU812"



3 WHEN IT'S LOVE from "OU812"

4 FEELS SO GOOD from "OU812"

5 WHY CAN'T THIS BE LOVE from "5150"

5 OF THE BEST

FOR GUITAR

108

VAN

As recorded by VAN HAI

Management: Ed
Production Man
Art Dir
Administra
Director of

Photograp

ISBN:

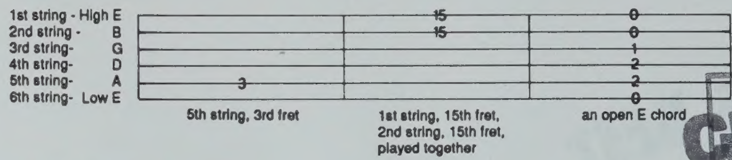
ENTS

CHERRY LANE MUSIC: THE PRINT COMPANY

EXECUTIVE: Michael Lefferts, President; Kathleen A. Maloney, Director of Advertising and Promotion; Len Handler, Creative Services Manager; Monica Corton, Contracts Administrator; Karen Carey, Division Secretary; Donna Friedman, Executive Secretary.
MUSIC: Mark Phillips, Director of Music; Jon Chappell, Associate Director of Music; Jeff Jacobson, Music Editor; Steve Gorenberg, Music Editor.
ART: Alisa Hill, Art Director; Kerstin Fairbend, Assistant Art Director.
PRODUCTION: Daniel Rosenbaum, Production Manager; Betty Chasan, Production Assistant.

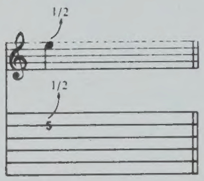
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.
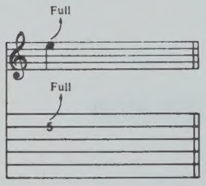


Definitions for Special Guitar Notation

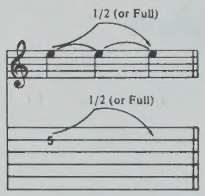
BEND: Strike the note and bend up ½ step (one fret).



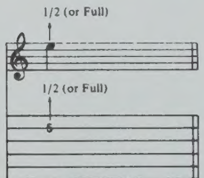
BEND: Strike the note and bend up a whole step (two frets).



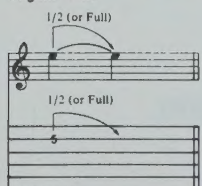
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



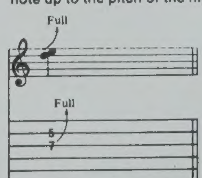
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



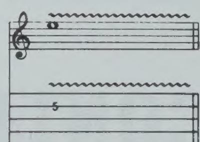
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



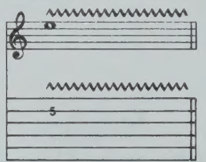
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



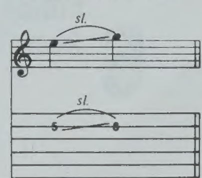
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



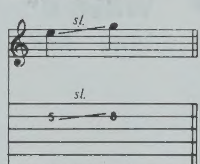
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



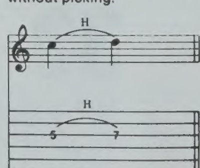
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



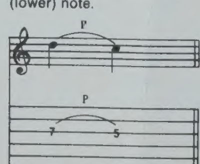
SLIDE: Same as above, except the second note is struck.



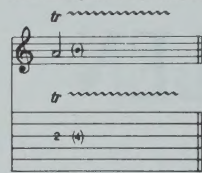
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



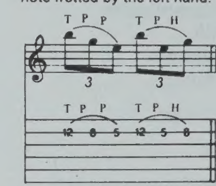
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



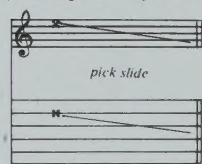
TRILL: Very rapidly alternate between the note indicated and the small note shown is parentheses by hammering on and pulling off.



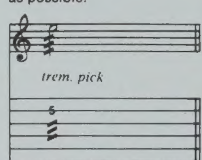
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



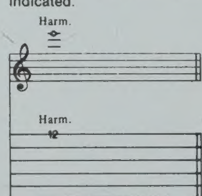
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



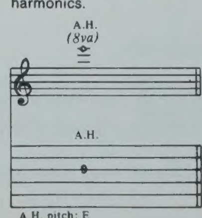
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.
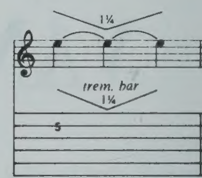


NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



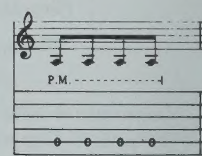
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



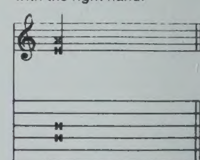
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



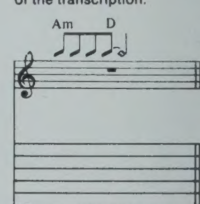
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



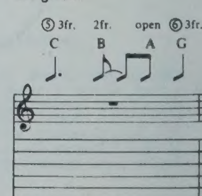
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



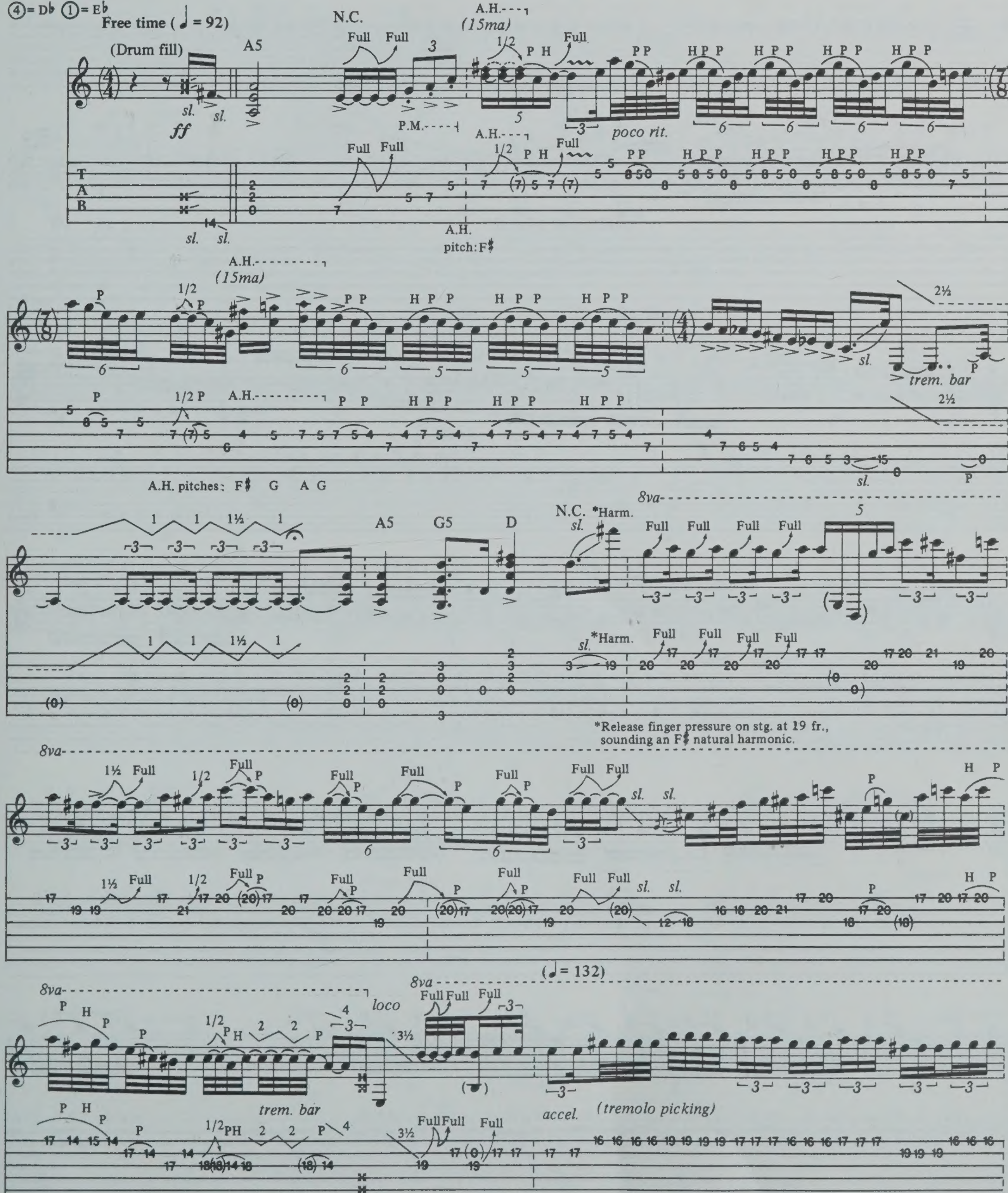
ERUPTION
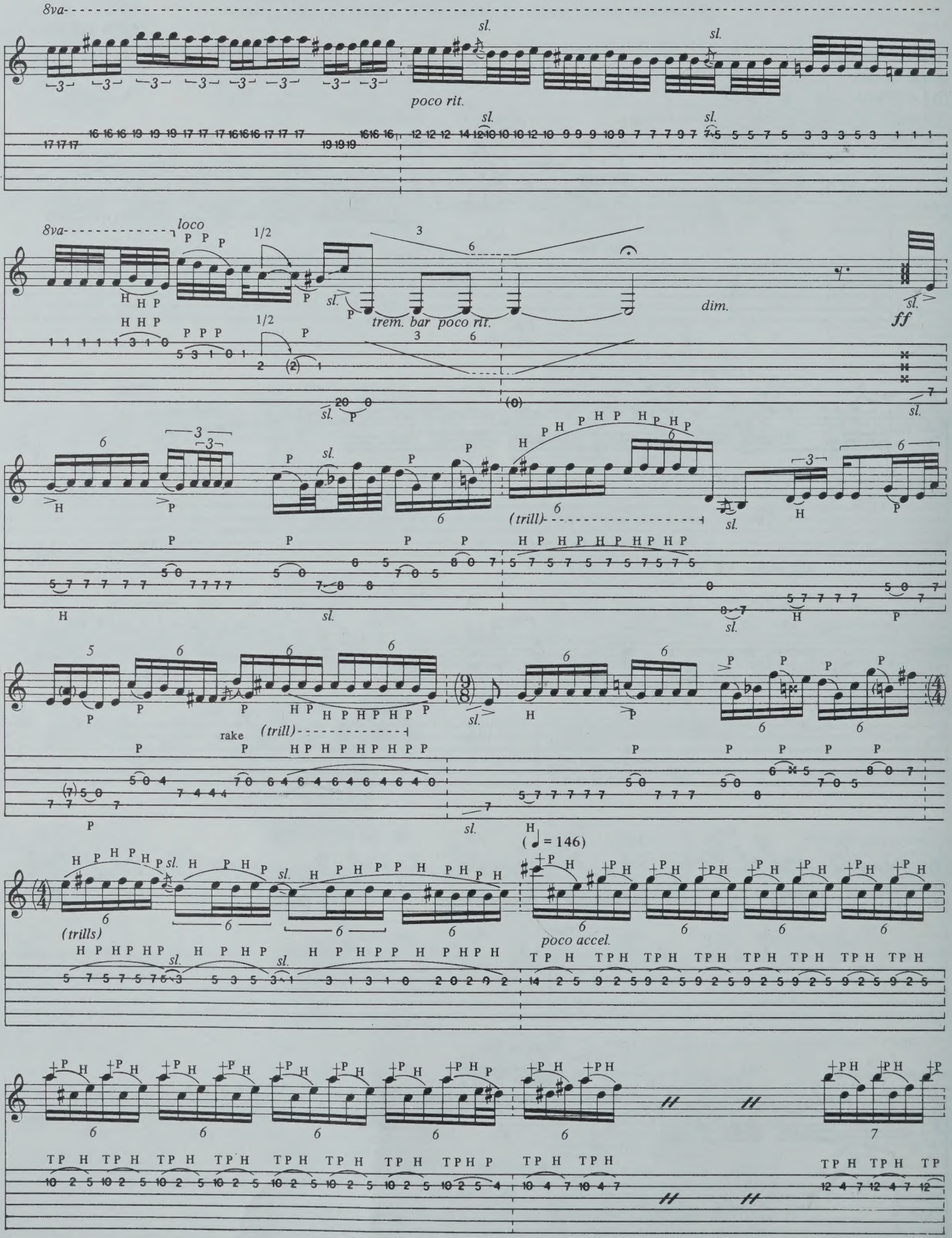
from "Van Halen"

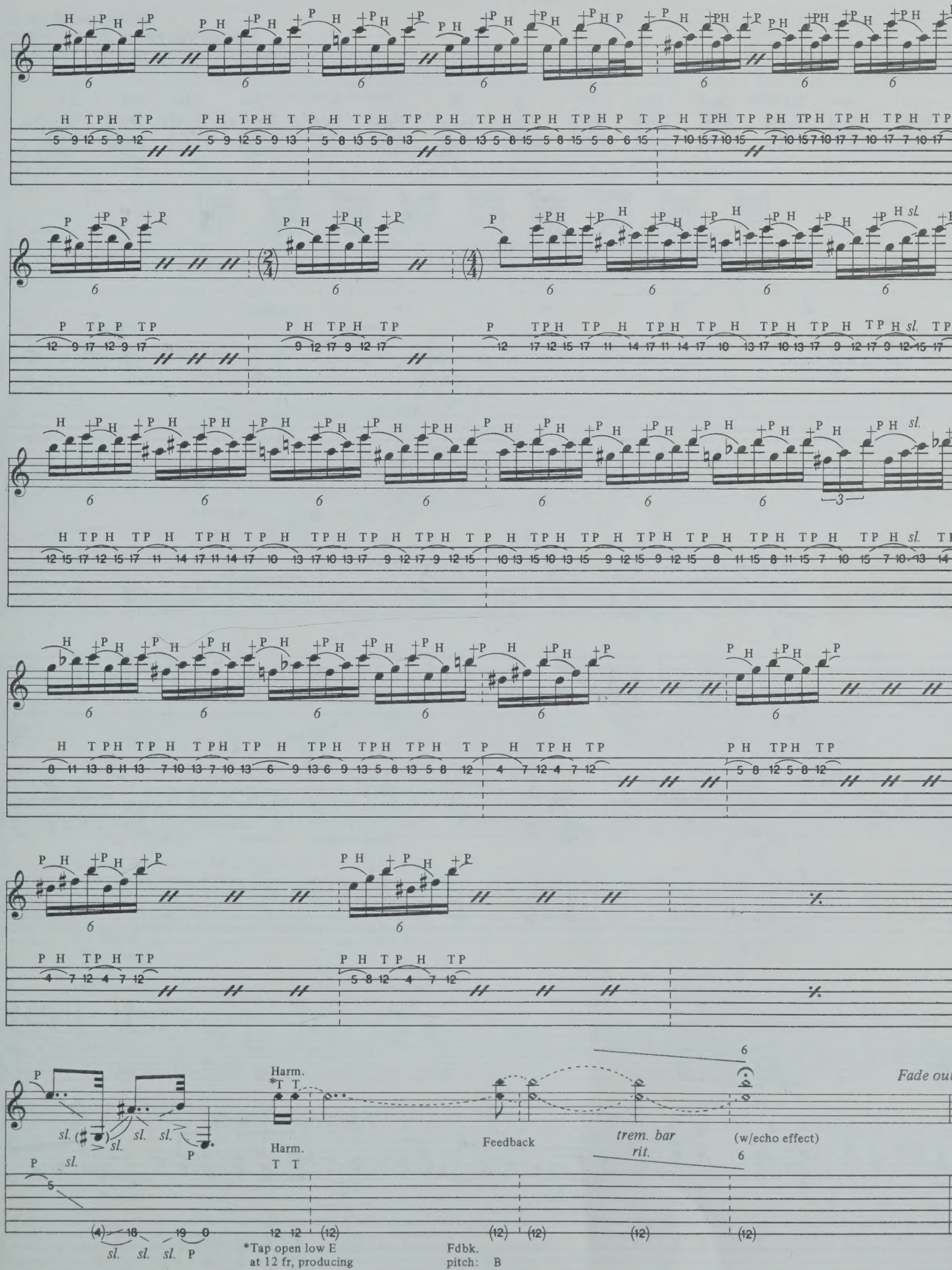
Words and Music by
Edward Van Halen, Alex Van Halen,
David Lee Roth and Michael Anthony

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

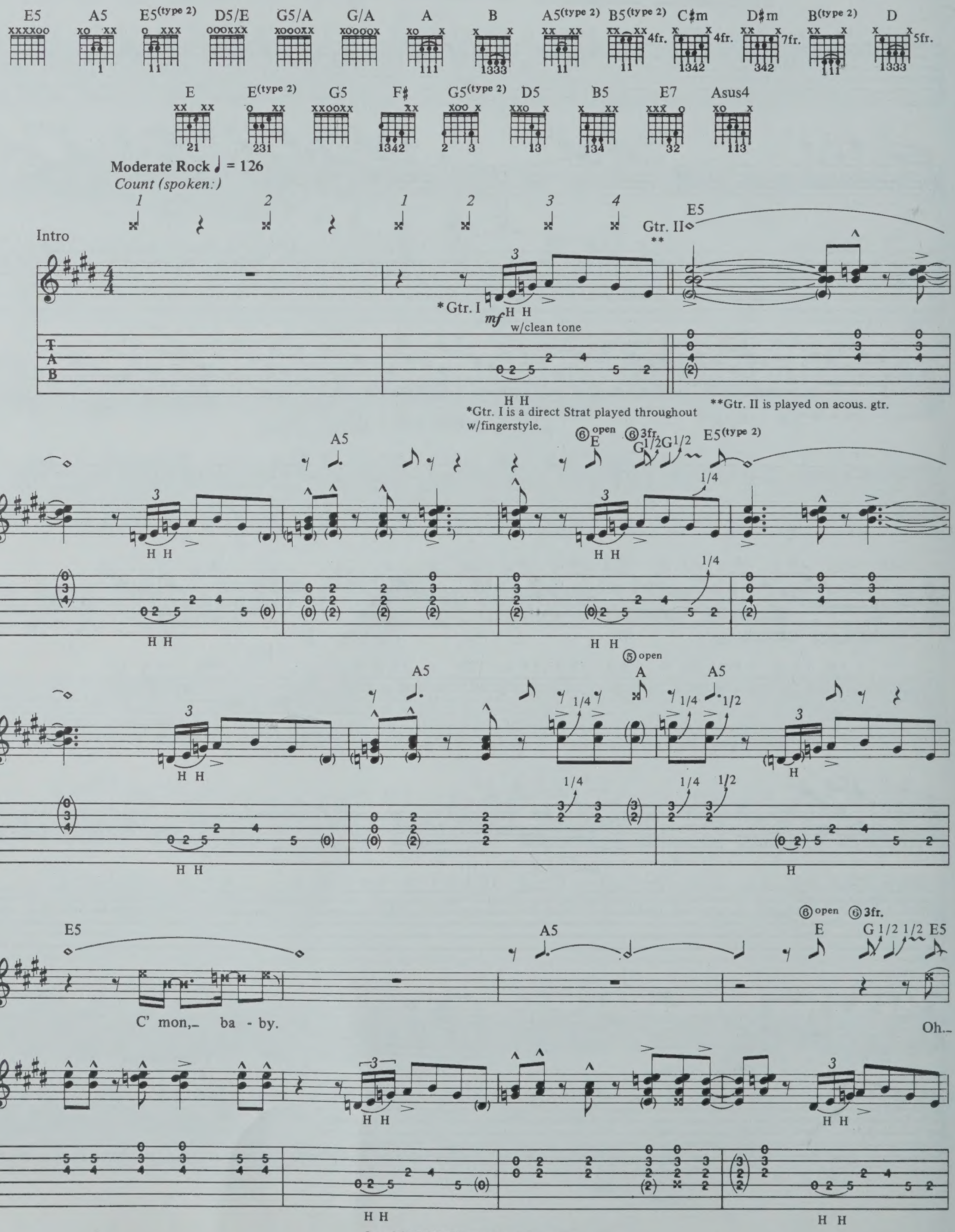


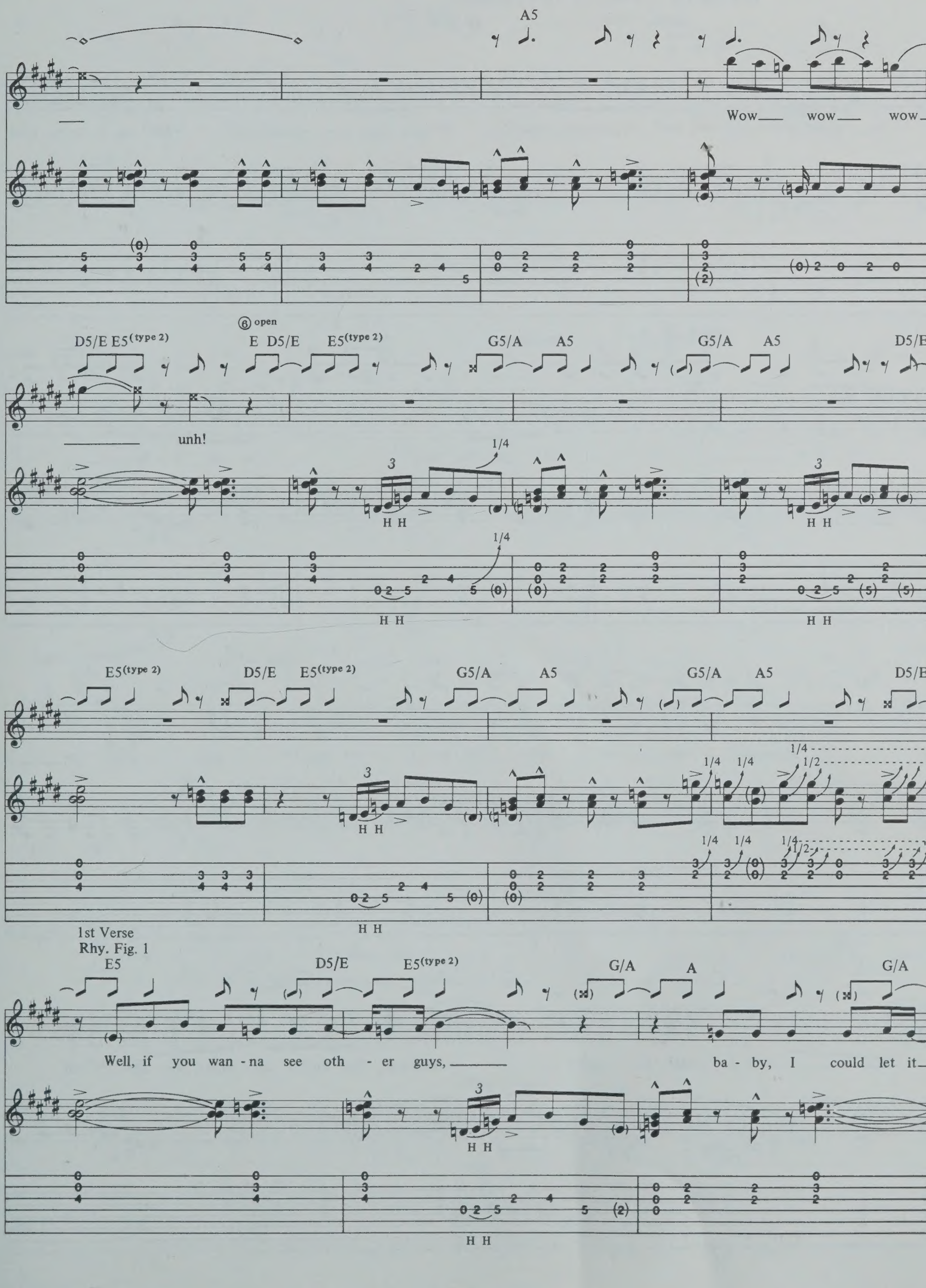

8va
sl.
poco rit.
loco
1/2
trem. bar poco rit.
dim.
ff
(trill)
rake
(trills)
(♩ = 146)
poco accel.

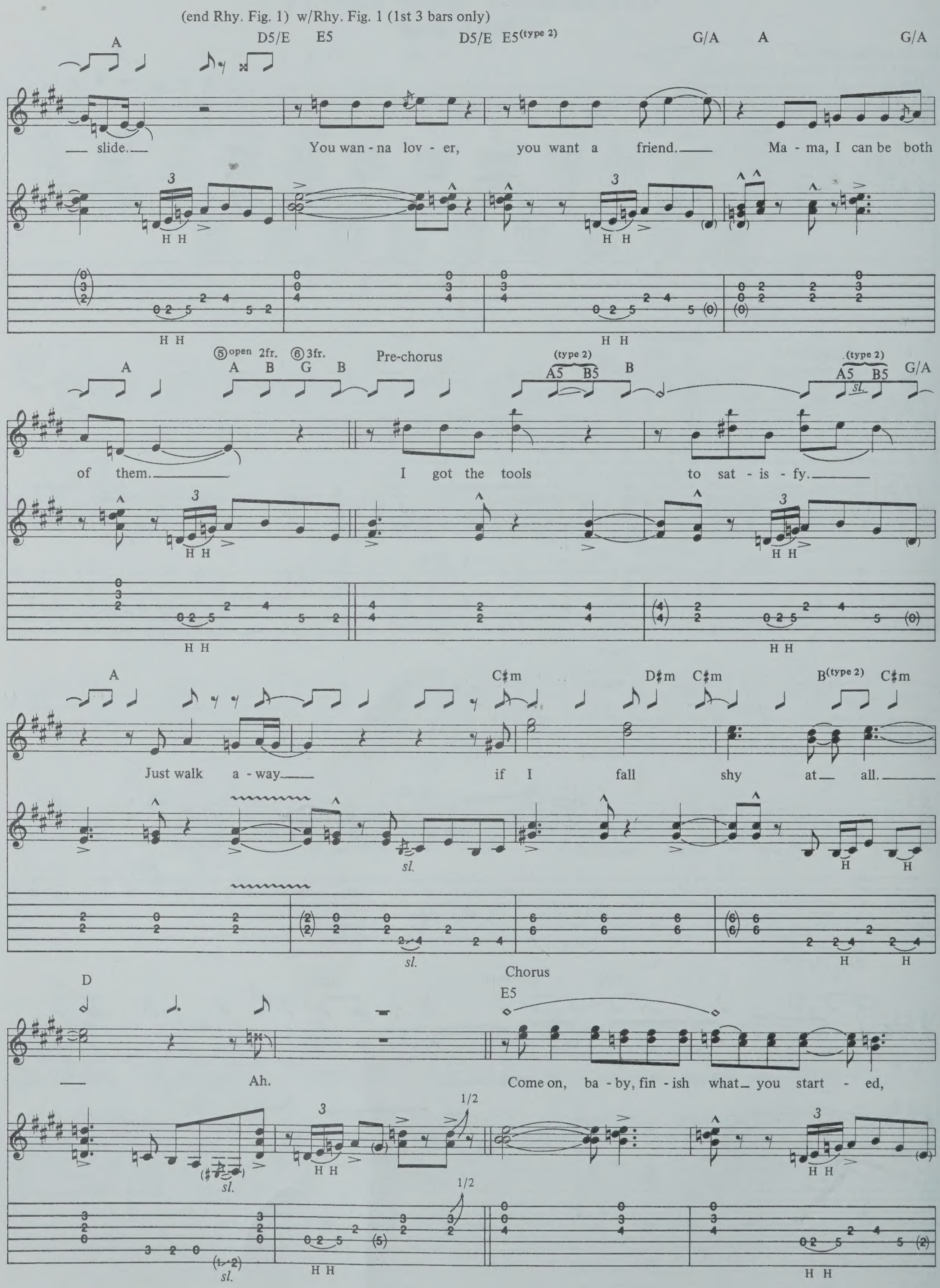

Harm.
Feedback
trem. bar
rit.
(w/echo effect)
Fade out
*Tap open low E at 12 fr, producing harmonic.
Fdbk. pitch: B

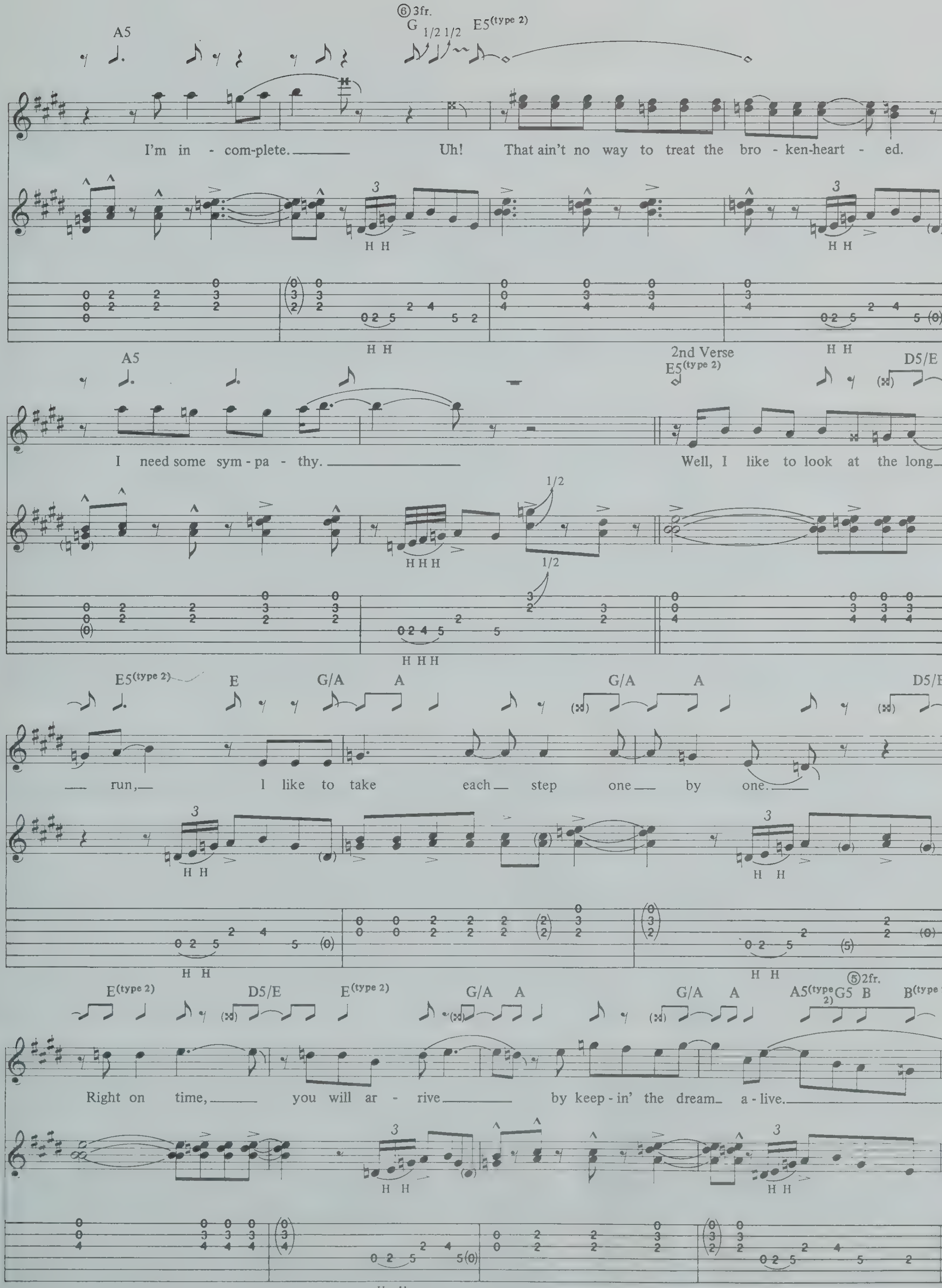
FINISH WHAT YA STARTED
from "OU812"
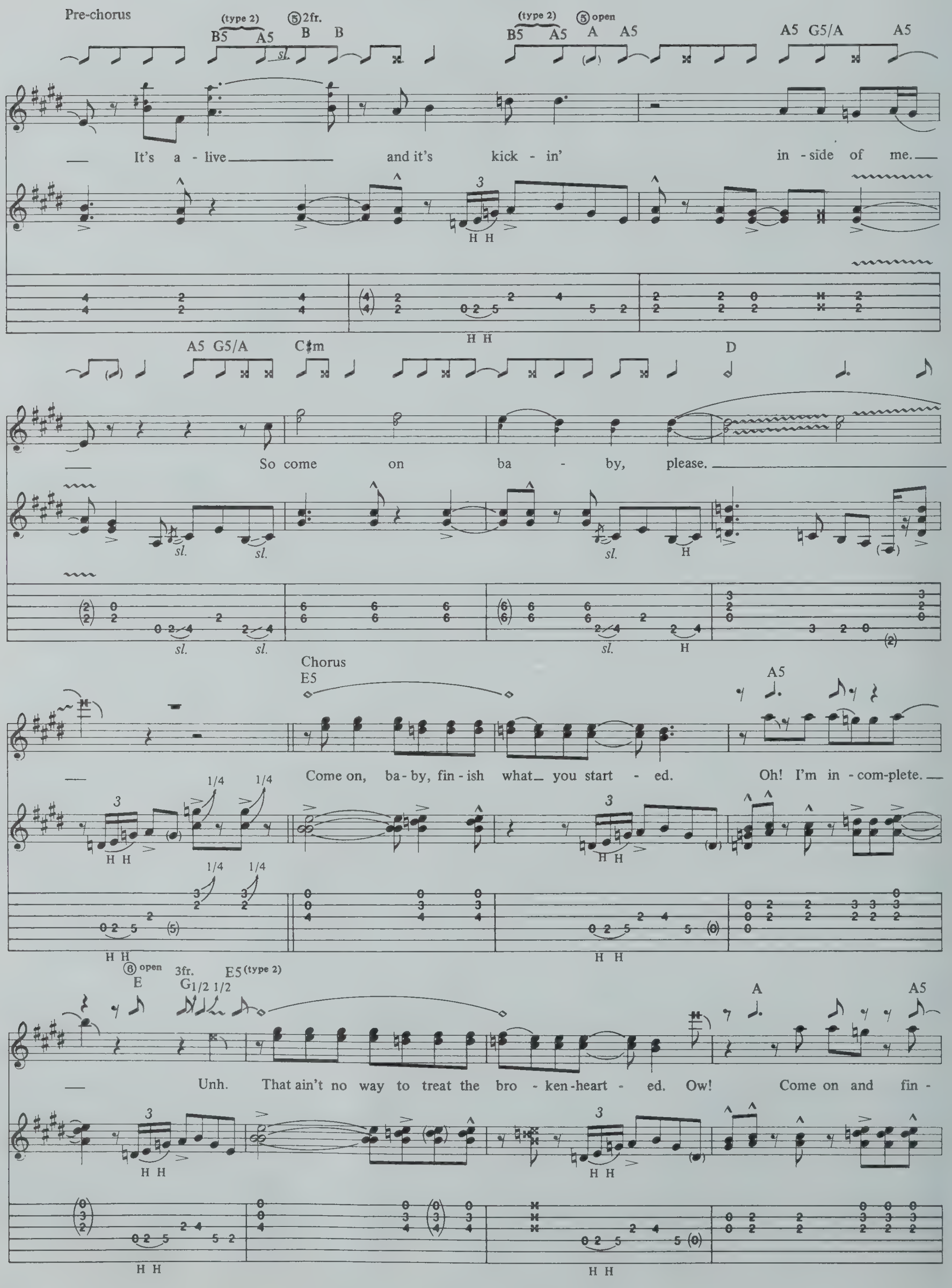
Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

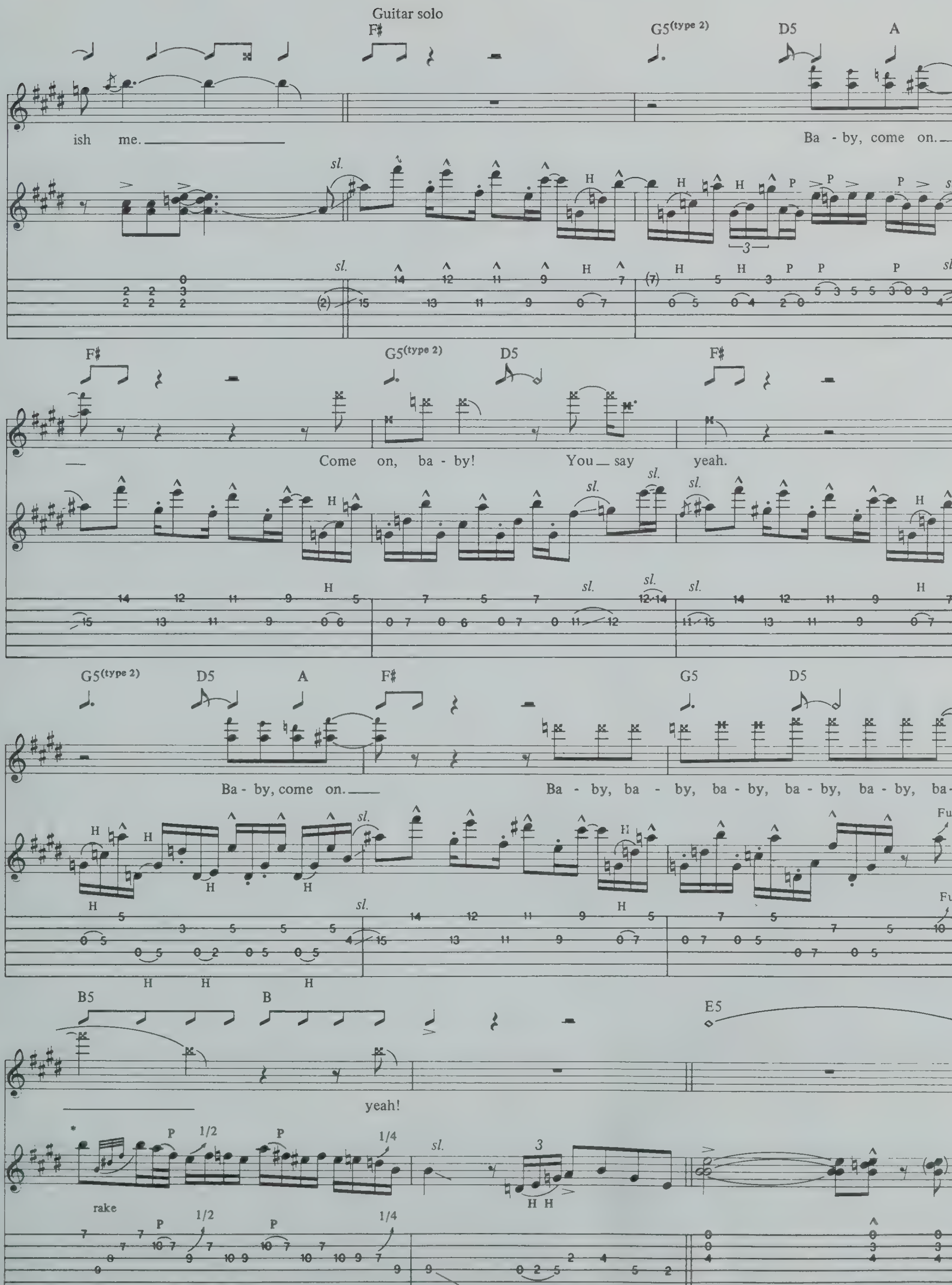



A5
Wow___ wow___ wow___
⑥ open
D5/E E5(type 2) E D5/E E5(type 2) G5/A A5 G5/A A5 D5/E
unh!
1/4
H H
E5(type 2) D5/E E5(type 2) G5/A A5 G5/A A5 D5/E
1/4 1/4 1/4 1/2
1st Verse
Rhy. Fig. 1
E5 D5/E E5(type 2) G/A A G/A
Well, if you wan-na see oth-er guys,___ ba-by, I could let it___
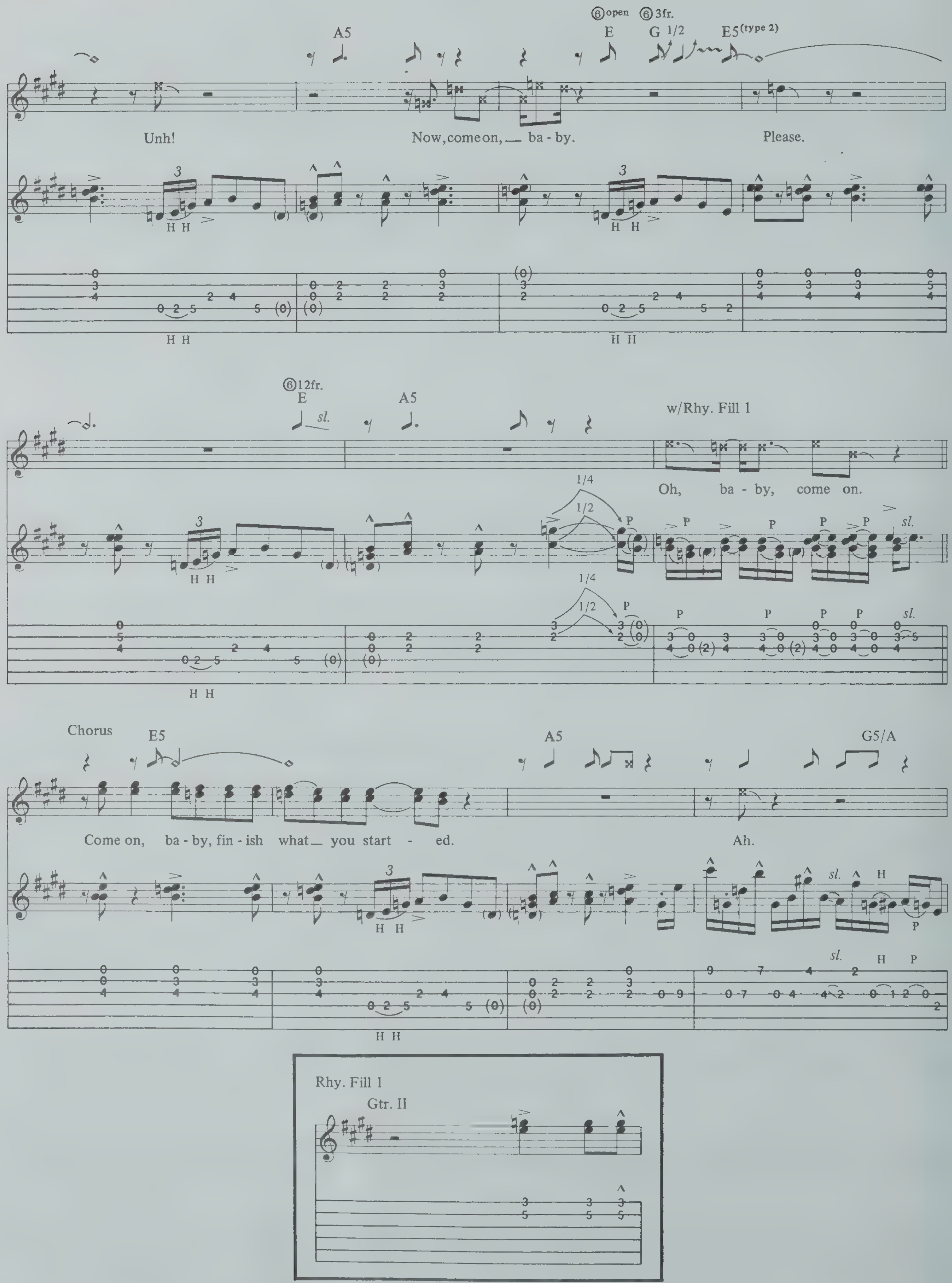

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (1st 3 bars only)
A D5/E E5 D5/E E5(type 2) G/A A G/A
slide. You wan-na lov-er, you want a friend. Ma-ma, I can be both
Ⓢopen 2fr. Ⓢ3fr.
A A B G B
Pre-chorus
(type 2) A5 B5 B (type 2) A5 B5 G/A
of them. I got the tools to sat-is-fy.
A C♯m D♯m C♯m B(type 2) C♯m
Just walk a-way if I fall shy at all.
D
Ah.
Chorus
E5
Come on, ba-by, fin-ish what you start-ed,
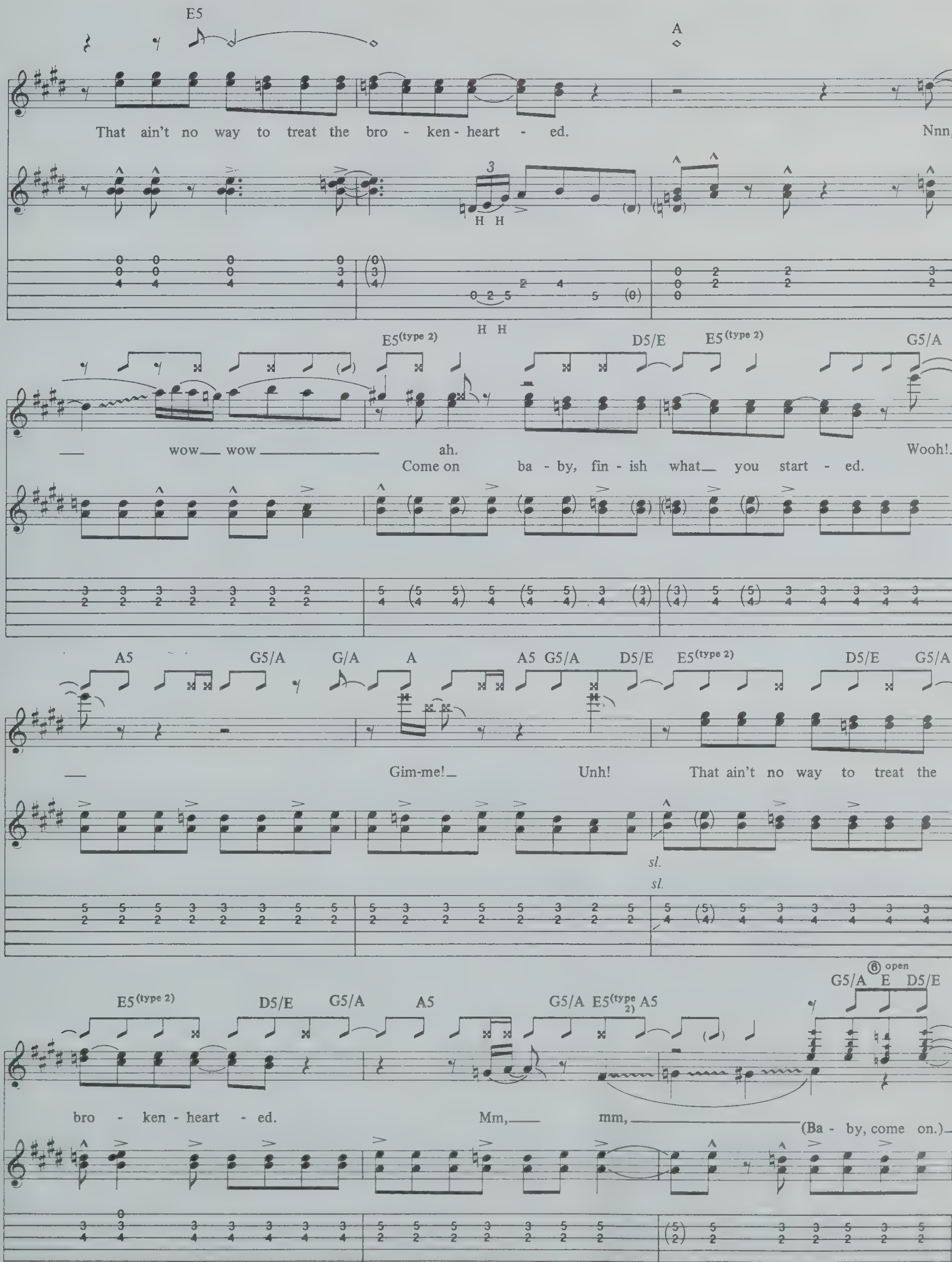

A5
G
E5(type 2)
I'm in - com-plete. Uh! That ain't no way to treat the bro - ken-heart - ed.
A5
I need some sym - pa - thy.
2nd Verse
E5(type 2)
D5/E
Well, I like to look at the long
E5(type 2) E G/A A G/A A D5/E
run, I like to take each step one by one.
E(type 2) D5/E E(type 2) G/A A G/A A A5(type 2) G5 B B(type 2)
Right on time, you will ar - rive by keep - in' the dream a - live.

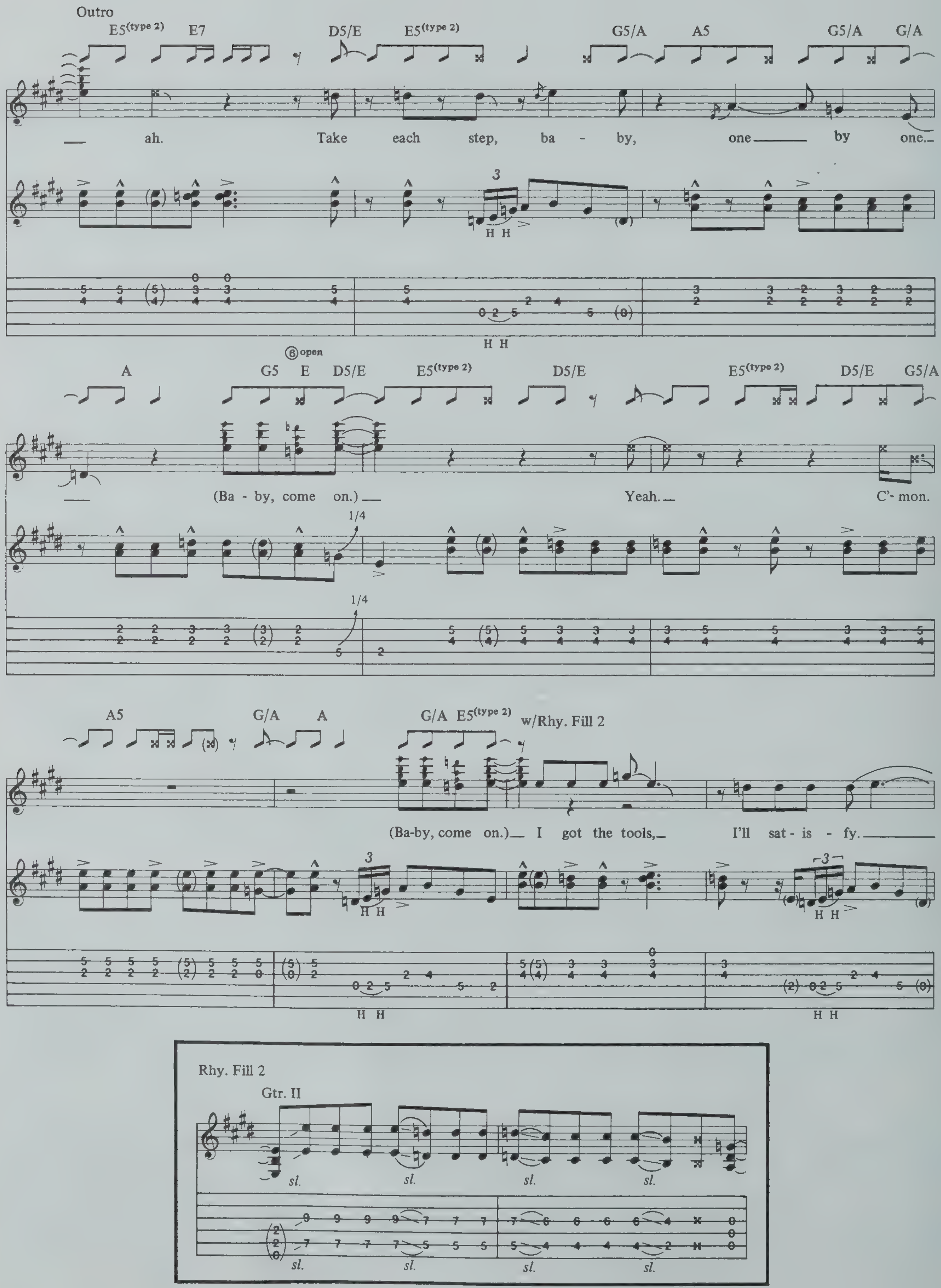

Pre-chorus
B5 A5 (type 2) B B ⑤2fr.
B5 A5 (type 2) A A5 ⑤open
A5 G5/A A5
It's a - live and it's kick - in' in - side of me.
A5 G5/A C♯m D
So come on ba - by, please.
Chorus
E5 A5
Come on, ba - by, fin - ish what you start - ed. Oh! I'm in - com-plete.
E ⑥open G 1/2 1/2 3fr. E5 (type 2) A A5
Unh. That ain't no way to treat the bro - ken-heart - ed. Ow! Come on and fin -

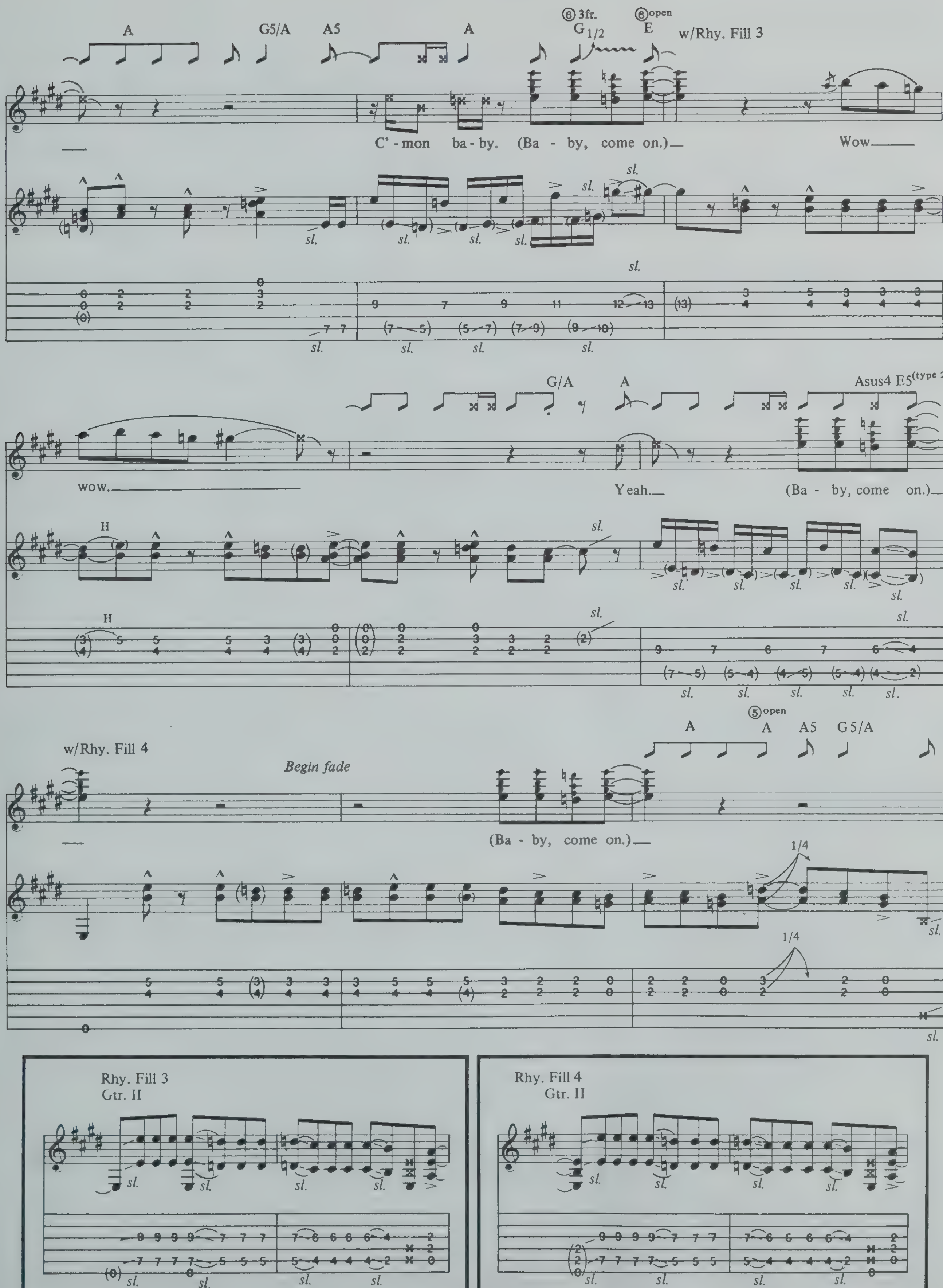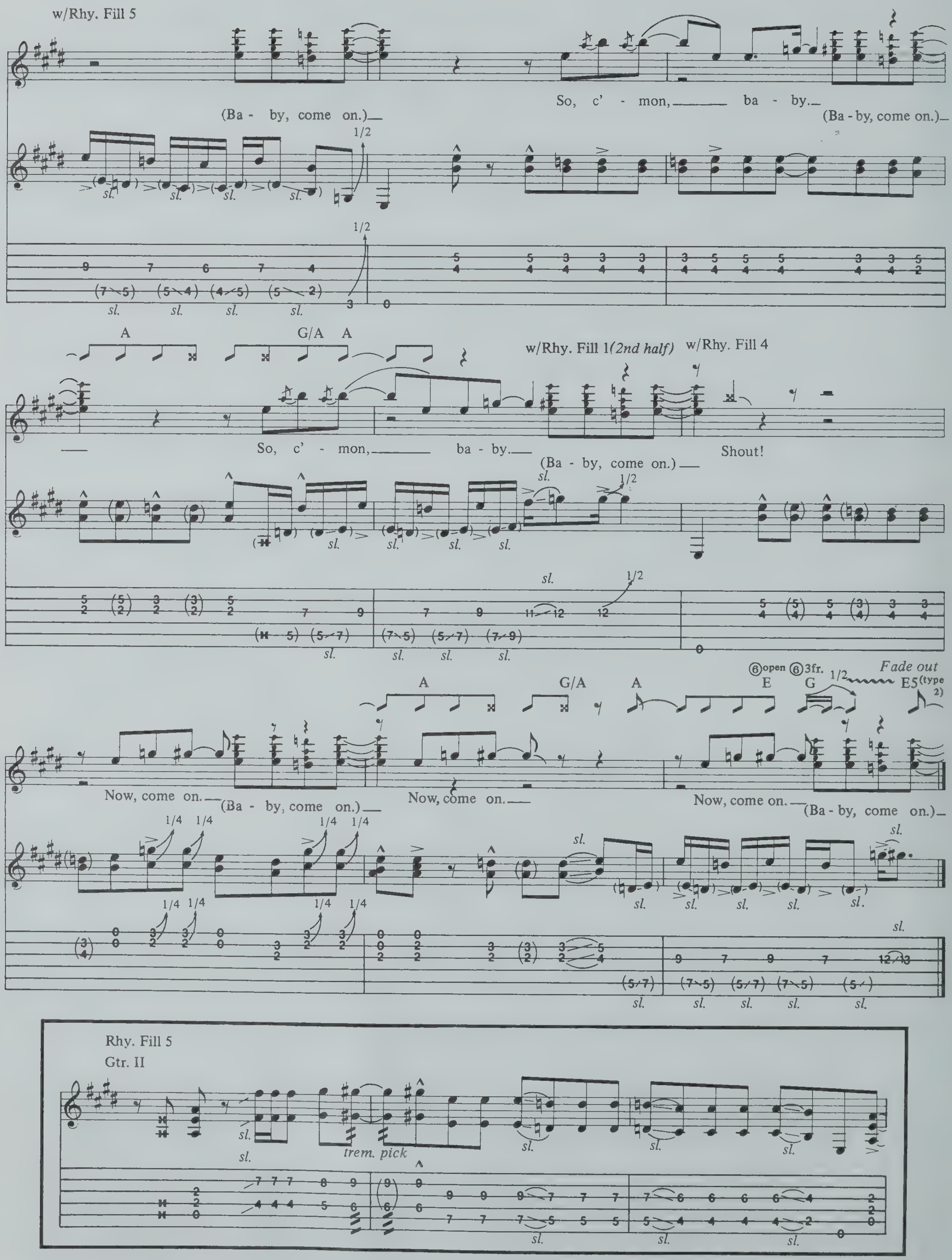


*Lay back time slightly for one bar.


⑥open ⑥3fr.
A5 E G 1/2 E5(type 2)
Unh! Now, come on, ba - by. Please.
⑥12fr.
E sl. A5
w/Rhy. Fill 1
Oh, ba - by, come on.
Chorus
E5 A5 G5/A
Come on, ba - by, fin - ish what you start - ed. Ah.
Rhy. Fill 1
Gtr. II


E5
A
That ain't no way to treat the bro - ken - heart - ed.
Nnn,
E5(type 2)
D5/E
E5(type 2)
G5/A
wow wow
ah.
Come on ba - by, fin - ish what you start - ed.
Wooh!
A5
G5/A
G/A
A
A5 G5/A
D5/E
E5(type 2)
D5/E
G5/A
Gim-me!
Unh!
That ain't no way to treat the
sl.
E5(type 2)
D5/E
G5/A
A5
G5/A E5(type 2) A5
G5/A E D5/E
⑥ open
bro - ken - heart - ed.
Mm,
mm,
(Ba - by, come on.)


Outro
E5(type 2) E7 D5/E E5(type 2) G5/A A5 G5/A G/A
ah. Take each step, ba - by, one by one.
A G5 E D5/E E5(type 2) D5/E E5(type 2) D5/E G5/A
⑥open
(Ba - by, come on.) Yeah. C'- mon.
A5 G/A A G/A E5(type 2)
w/Rhy. Fill 2
(Ba-by, come on.) I got the tools, I'll sat - is - fy.
Rhy. Fill 2
Gtr. II


A G5/A A5 A
⑥3fr. G 1/2
⑥open E
w/Rhy. Fill 3
C'-mon ba-by. (Ba - by, come on.)
Wow
wow.
G/A A
Asus4 E5(type 2)
Yeah.
(Ba - by, come on.)
w/Rhy. Fill 4
Begin fade
(Ba - by, come on.)
⑤open
A A A5 G5/A
Rhy. Fill 3
Gtr. II
Rhy. Fill 4
Gtr. II

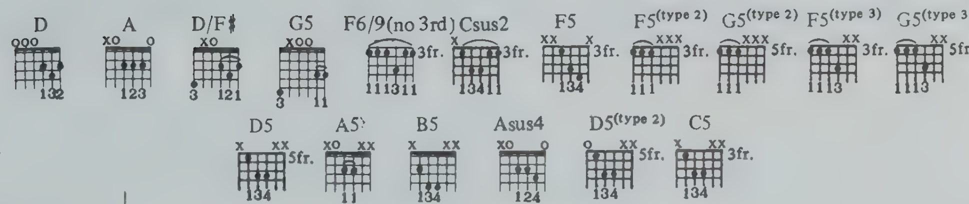


w/Rhy. Fill 5
So, c' - mon, ba - by.
(Ba - by, come on.)
(Ba - by, come on.)
A
G/A
A
w/Rhy. Fill 1 (2nd half)
w/Rhy. Fill 4
So, c' - mon, ba - by.
(Ba - by, come on.)
Shout!
A
G/A
A
E
G
Fade out
E5 (type 2)
Now, come on.
(Ba - by, come on.)
Now, come on.
Now, come on.
(Ba - by, come on.)
Rhy. Fill 5
Gtr. II
trem. pick

WHEN IT'S LOVE
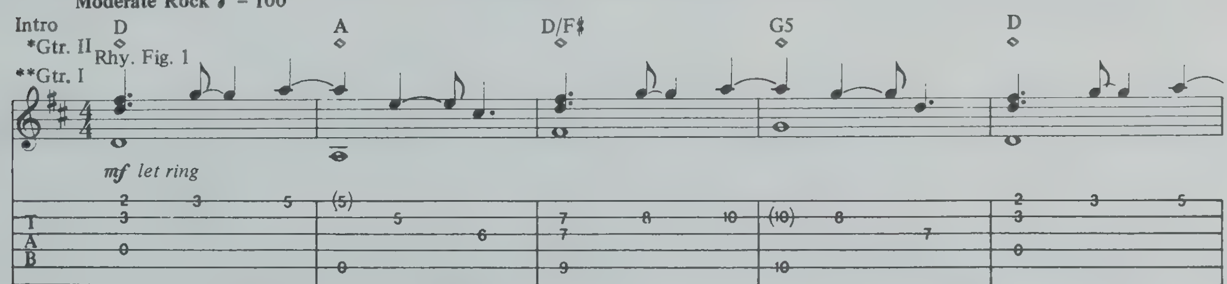
from "OU812"

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

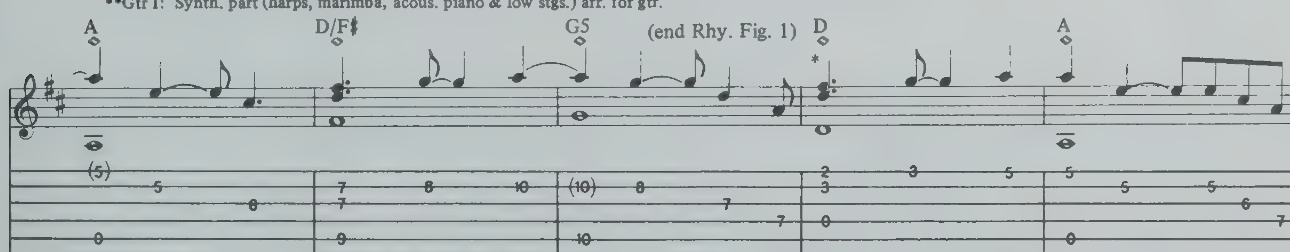


Tune Down
⑥ = D
(All gtrs.)

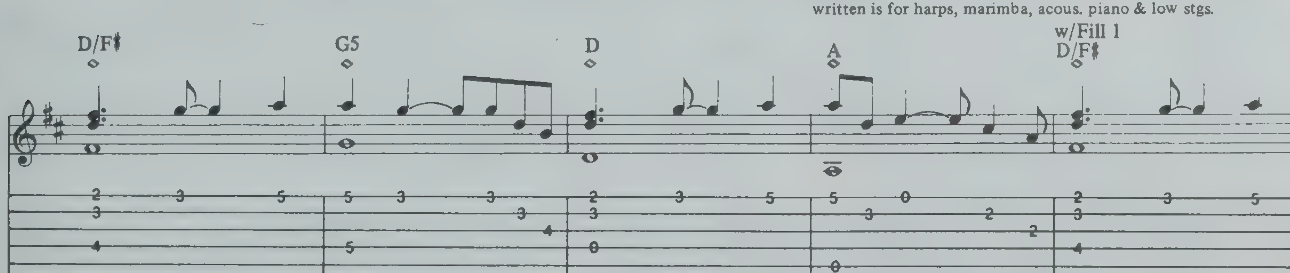
Moderate Rock ♩ = 100

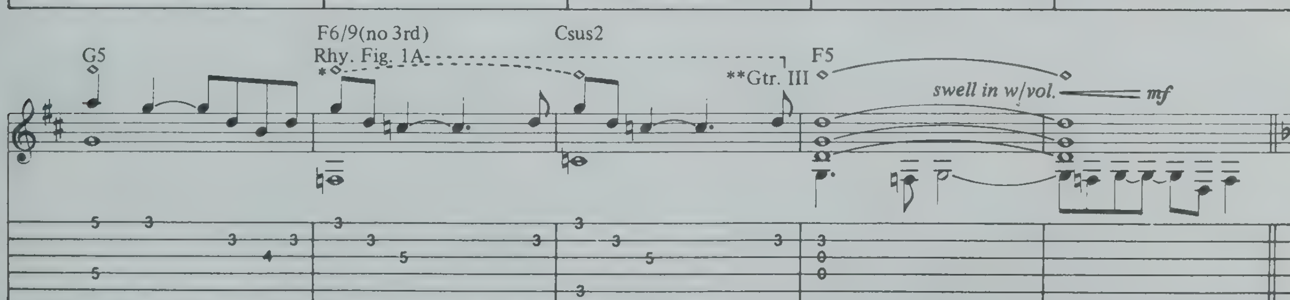


*Gtr. II: Synth.chords (low stgs.) & synth.bass arr. for gtr.
**Gtr I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

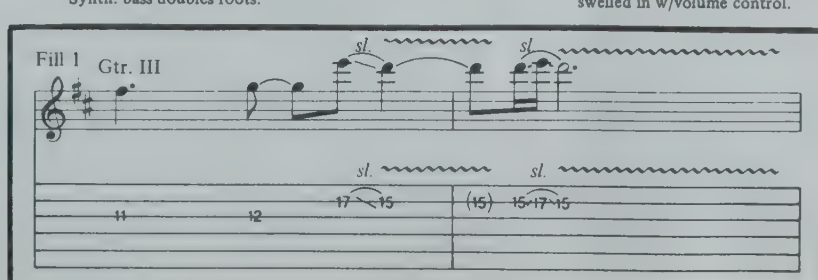


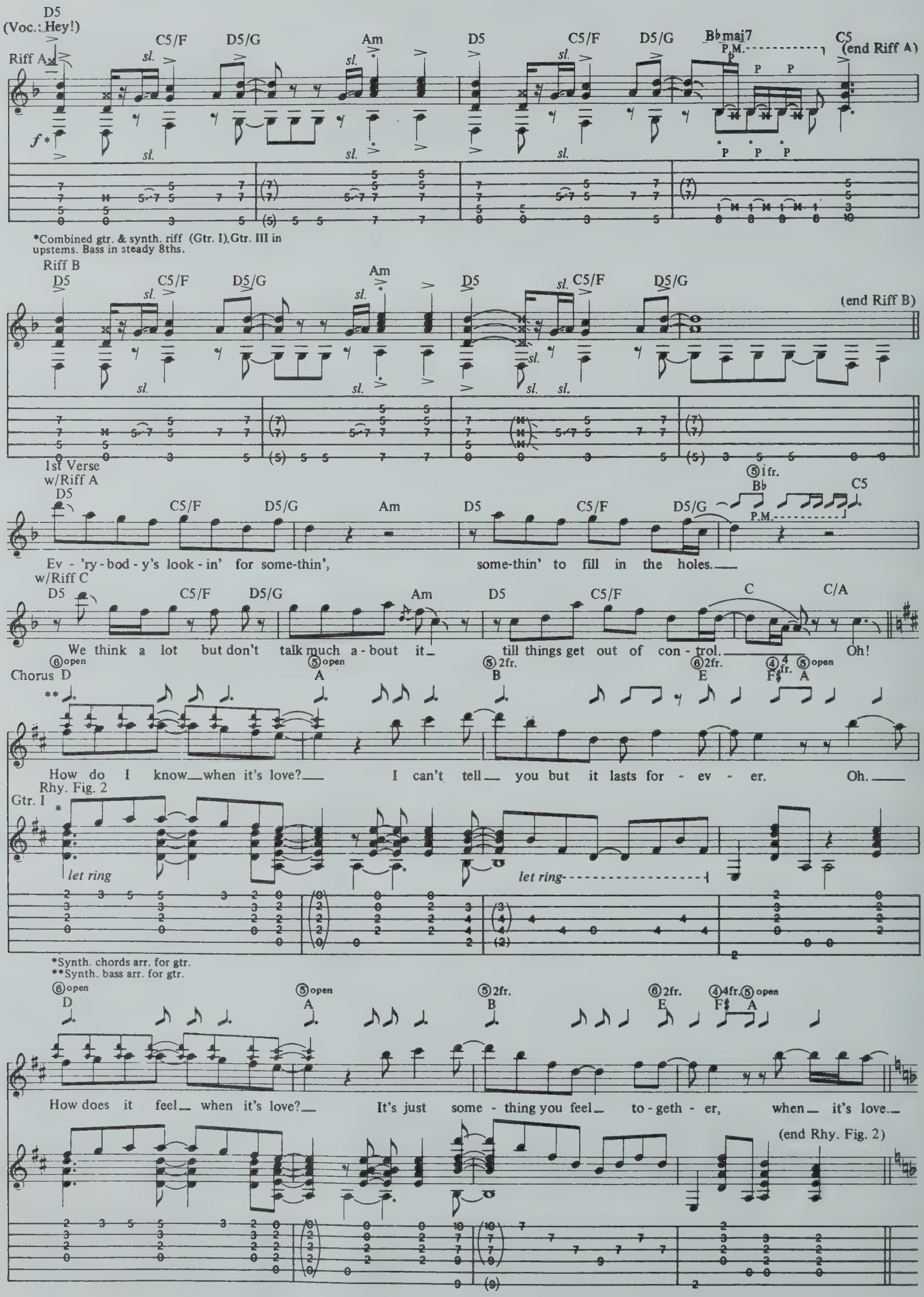
*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

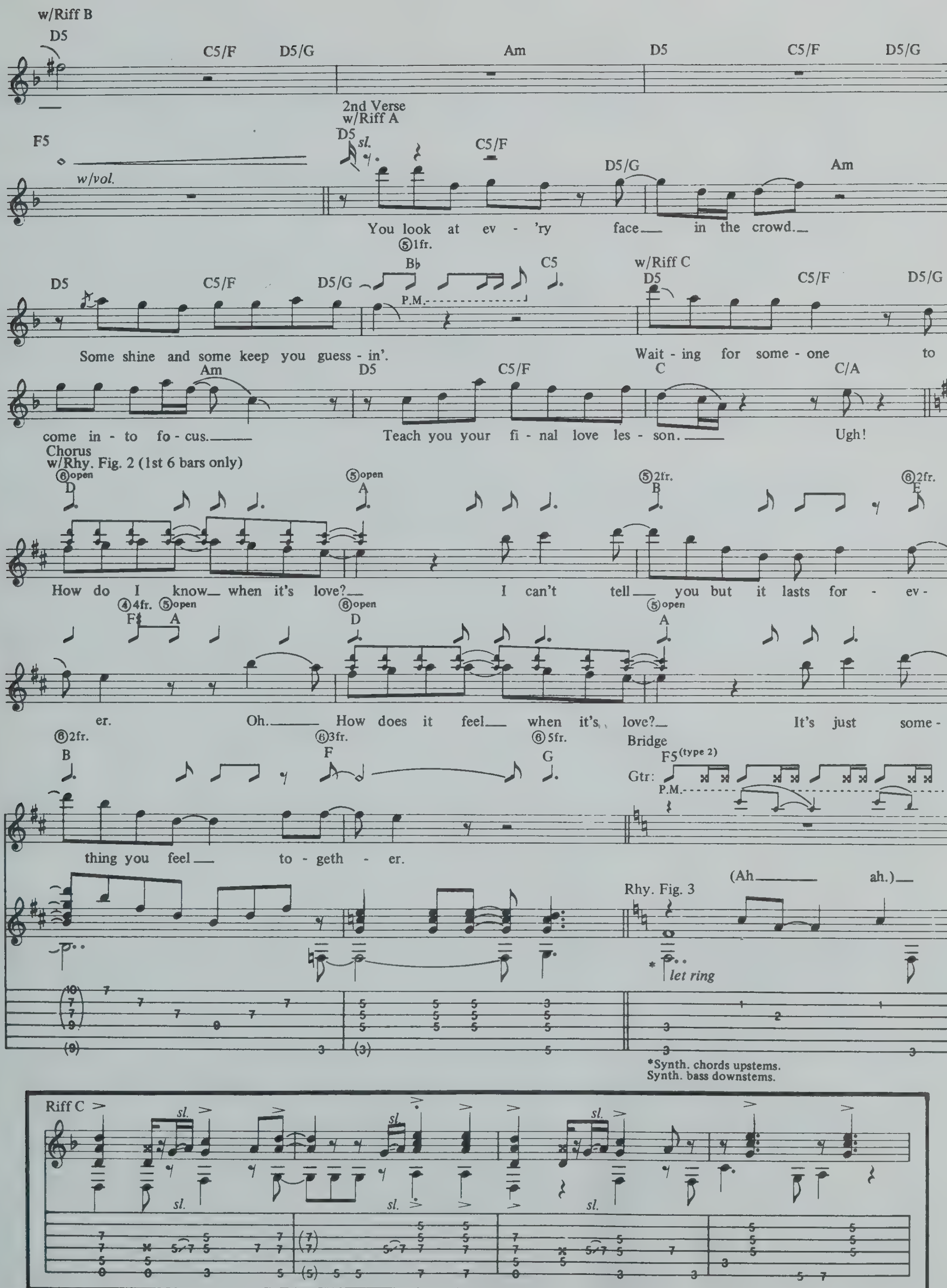


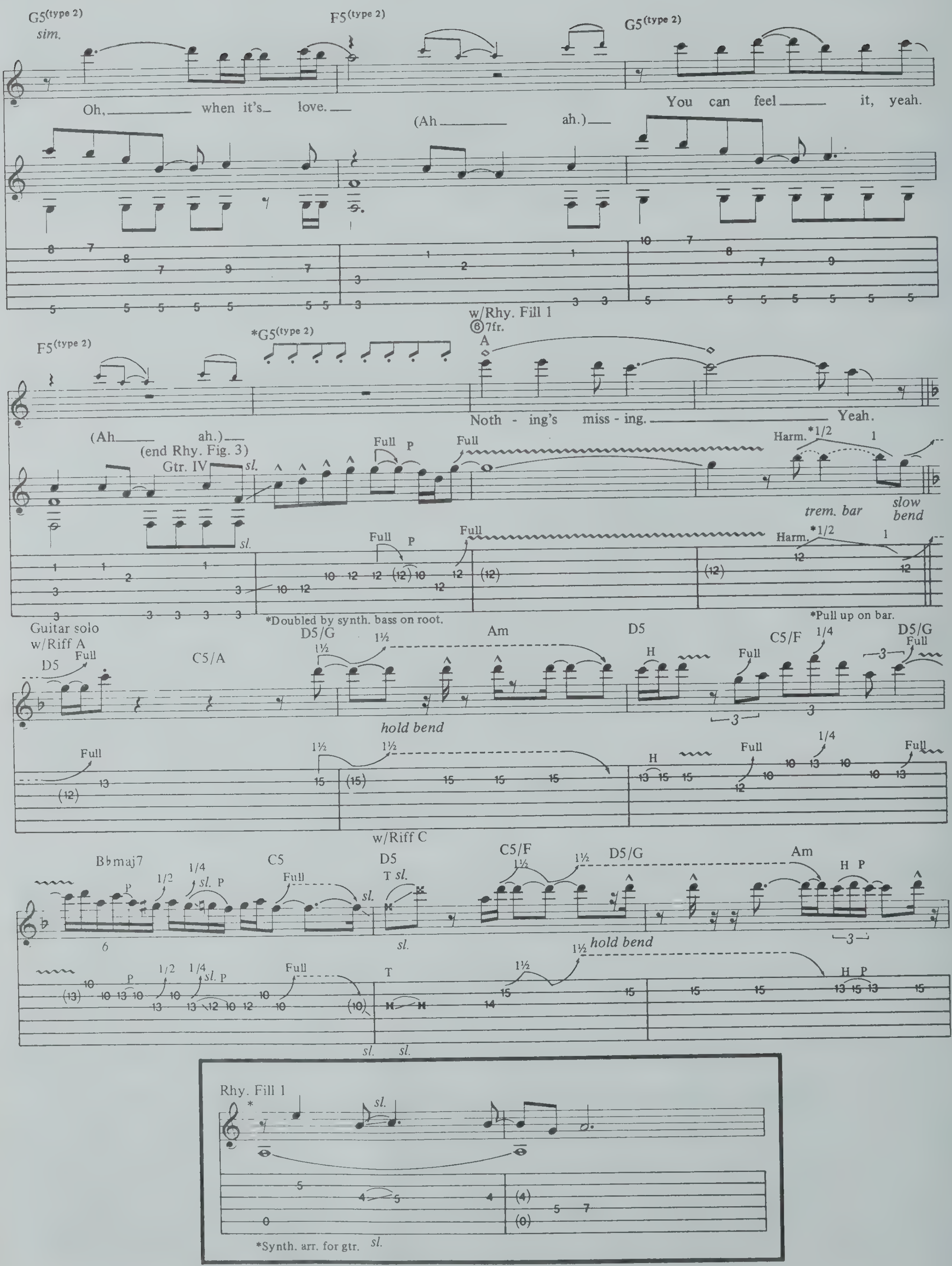


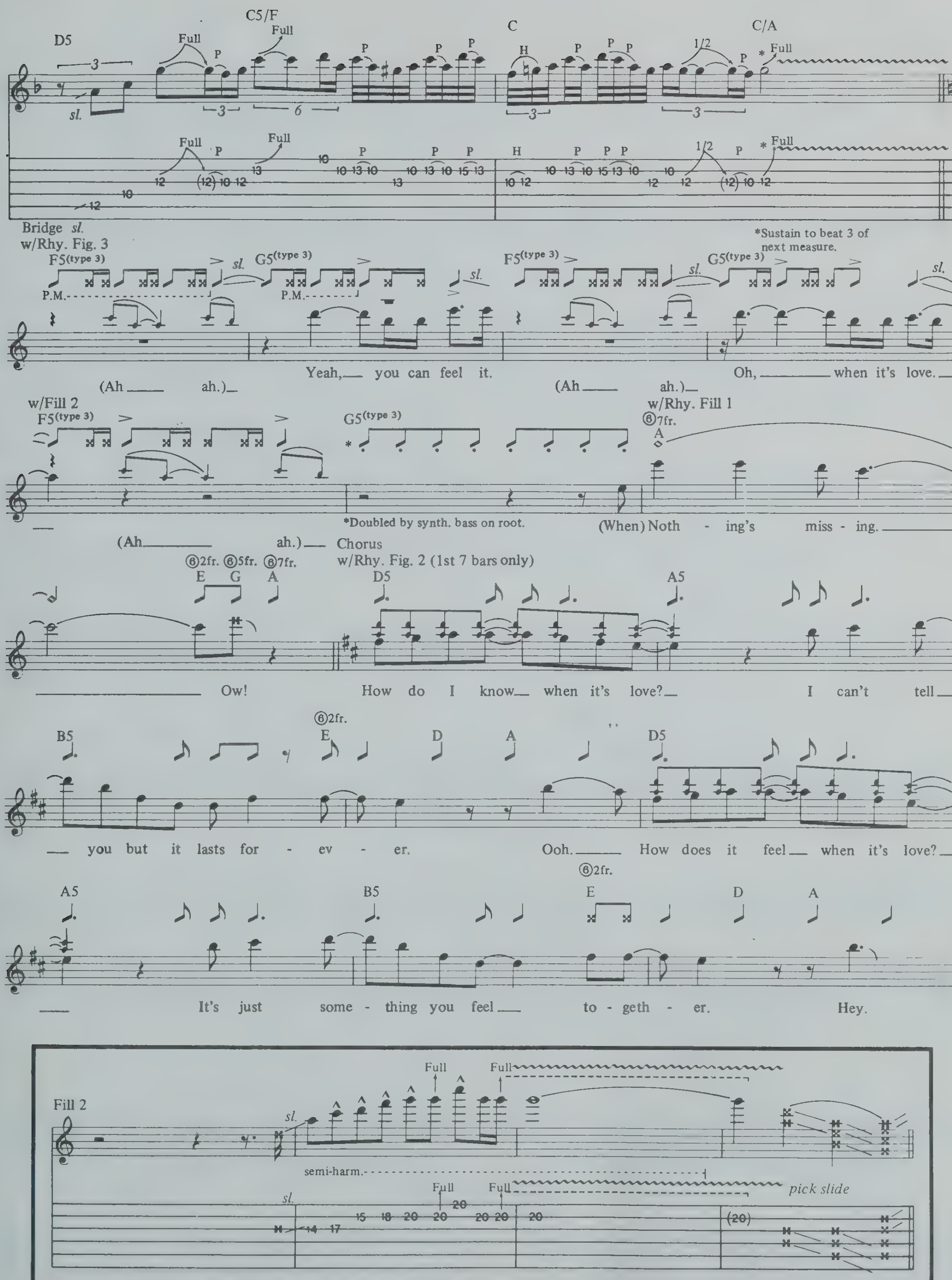
* Allow chords to sustain into each other emphasizing common tones. Synth. bass doubles roots.
**Recorded gtr. part (no adaptation) swelled in w/volume control.
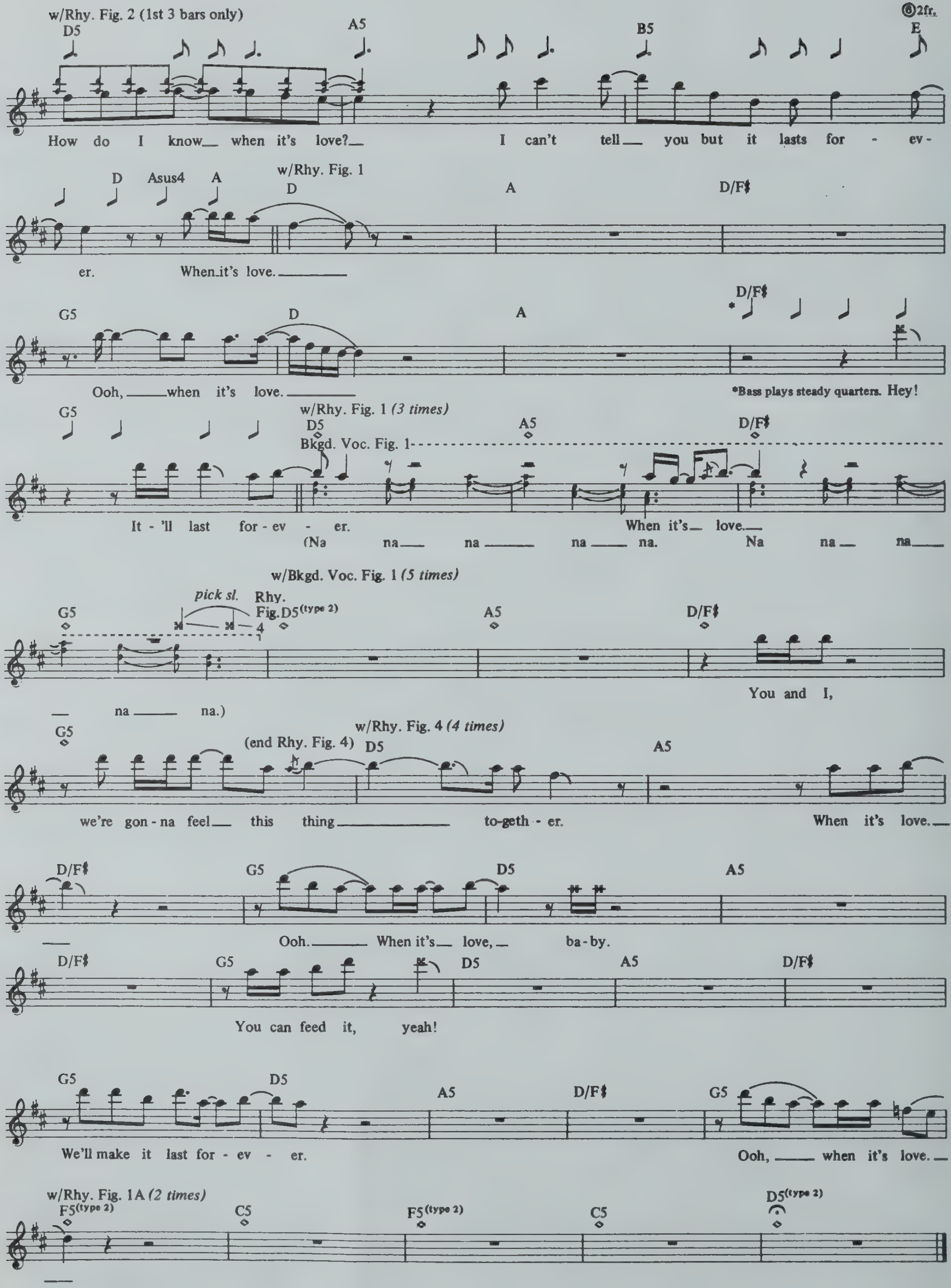



(Voc.: Hey!)
Riff A
D5 C5/F D5/G Am D5 C5/F D5/G B♭maj7 C5
(end Riff A)
*Combined gtr. & synth. riff (Gtr. I), Gtr. III in upstems. Bass in steady 8ths.
Riff B
(end Riff B)
1st Verse
w/Riff A
Ev - 'ry - bod - y's look - in' for some - thin', some - thin' to fill in the holes.
w/Riff C
We think a lot but don't talk much a - bout it till things get out of con - trol. Oh!
Chorus
How do I know when it's love? I can't tell you but it lasts for - ev - er. Oh.
Rhy. Fig. 2
Gtr. I
let ring
*Synth. chords arr. for gtr.
**Synth. bass arr. for gtr.
How does it feel when it's love? It's just some - thing you feel to - geth - er, when it's love.
(end Rhy. Fig. 2)


w/Riff B
D5 C5/F D5/G Am D5 C5/F D5/G
F5
w/vol.
2nd Verse
w/Riff A
D5 sl. C5/F D5/G Am
You look at ev - 'ry face in the crowd.
⑤1fr.
D5 C5/F D5/G B♭ C5
P.M.
w/Riff C
D5 C5/F D5/G
Some shine and some keep you guess - in'.
Wait - ing for some - one to
Am D5 C5/F C C/A
come in - to fo - cus.
Teach you your fi - nal love les - son.
Ugh!
Chorus
w/Rhy. Fig. 2 (1st 6 bars only)
⑥open D ⑤open A ⑤2fr. B ⑥2fr. E
How do I know when it's love?
I can't tell you but it lasts for - ev -
④4fr. F♯ ⑤open A ⑥open D ⑤open A
er. Oh. How does it feel when it's love?
It's just some -
⑥2fr. B ⑥3fr. F ⑥5fr. G
Bridge
F5(type 2)
Gtr:
P.M.
thing you feel to - geth - er.
(Ah ah.)
Rhy. Fig. 3
let ring
*Synth. chords upstems.
Synth. bass downstems.
Riff C
sl.


G5(type 2)
sim.
Oh, when it's love.
F5(type 2)
(Ah ah.)
G5(type 2)
You can feel it, yeah.
F5(type 2)
*G5(type 2)
w/Rhy. Fill 1
⑥7fr.
Noth - ing's miss - ing. Yeah.
(Ah ah.)
(end Rhy. Fig. 3)
Gtr. IV
sl.
Full
P
Harm.
*1/2
trem. bar
slow bend
*Doubled by synth. bass on root.
*Pull up on bar.
Guitar solo
w/Riff A
D5
C5/A
D5/G
Am
C5/F
D5/G
hold bend
H
Bbmaj7
C5
w/Riff C
D5
T
C5/F
D5/G
Am
hold bend
H P
Rhy. Fill 1
*Synth. arr. for gtr.

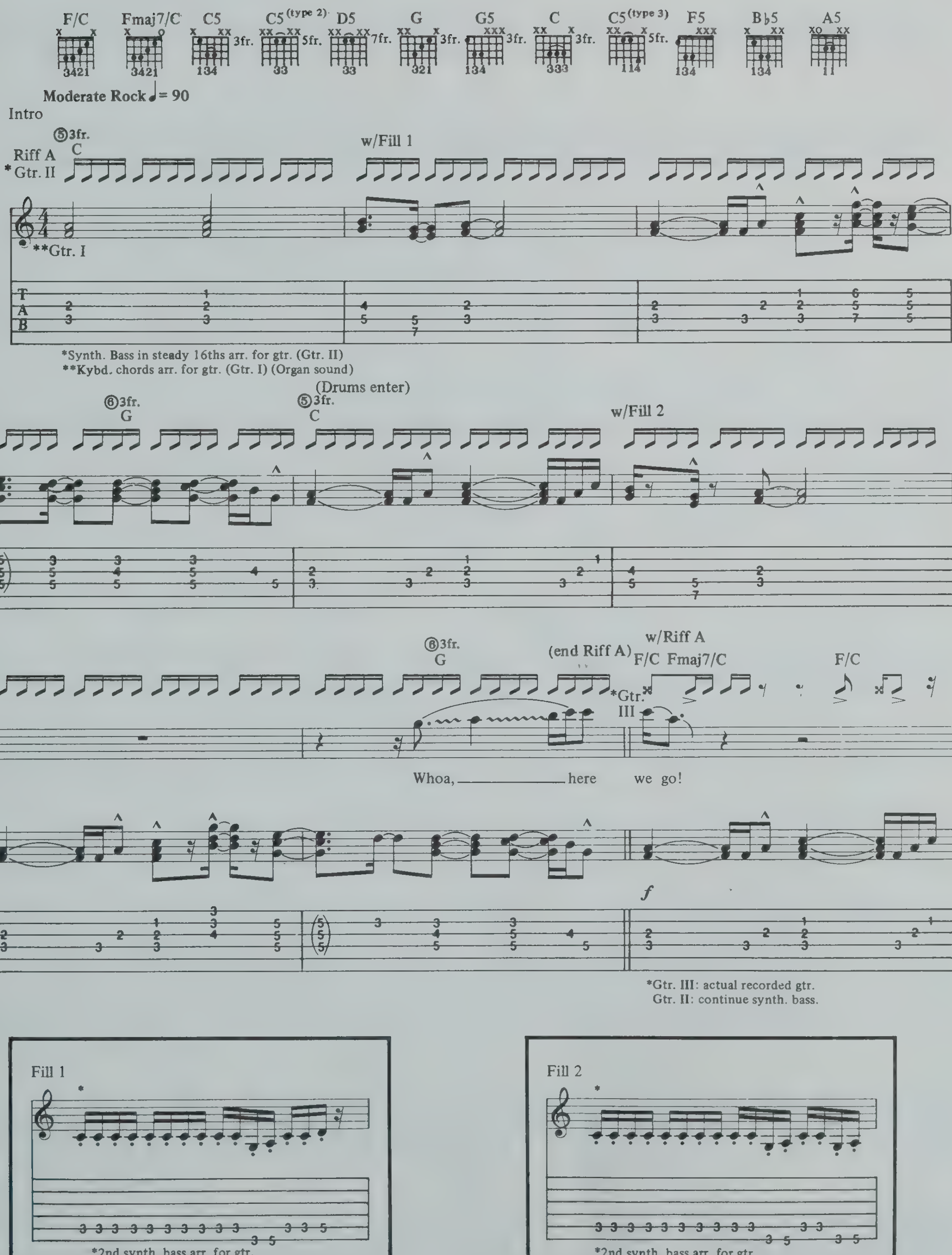

D5
C5/F
C
C/A
*Sustain to beat 3 of next measure.
Bridge
w/Rhy. Fig. 3
F5(type 3)
G5(type 3)
P.M.
Yeah, you can feel it.
(Ah ah.)
Oh, when it's love.
w/Fill 2
*Doubled by synth. bass on root.
w/Rhy. Fill 1
(When) Noth - ing's miss - ing.
Ow!
Chorus
w/Rhy. Fig. 2 (1st 7 bars only)
How do I know when it's love? I can't tell you but it lasts for - ev - er.
Ooh. How does it feel when it's love?
It's just some - thing you feel to - geth - er. Hey.
Fill 2
semi-harm.
pick slide

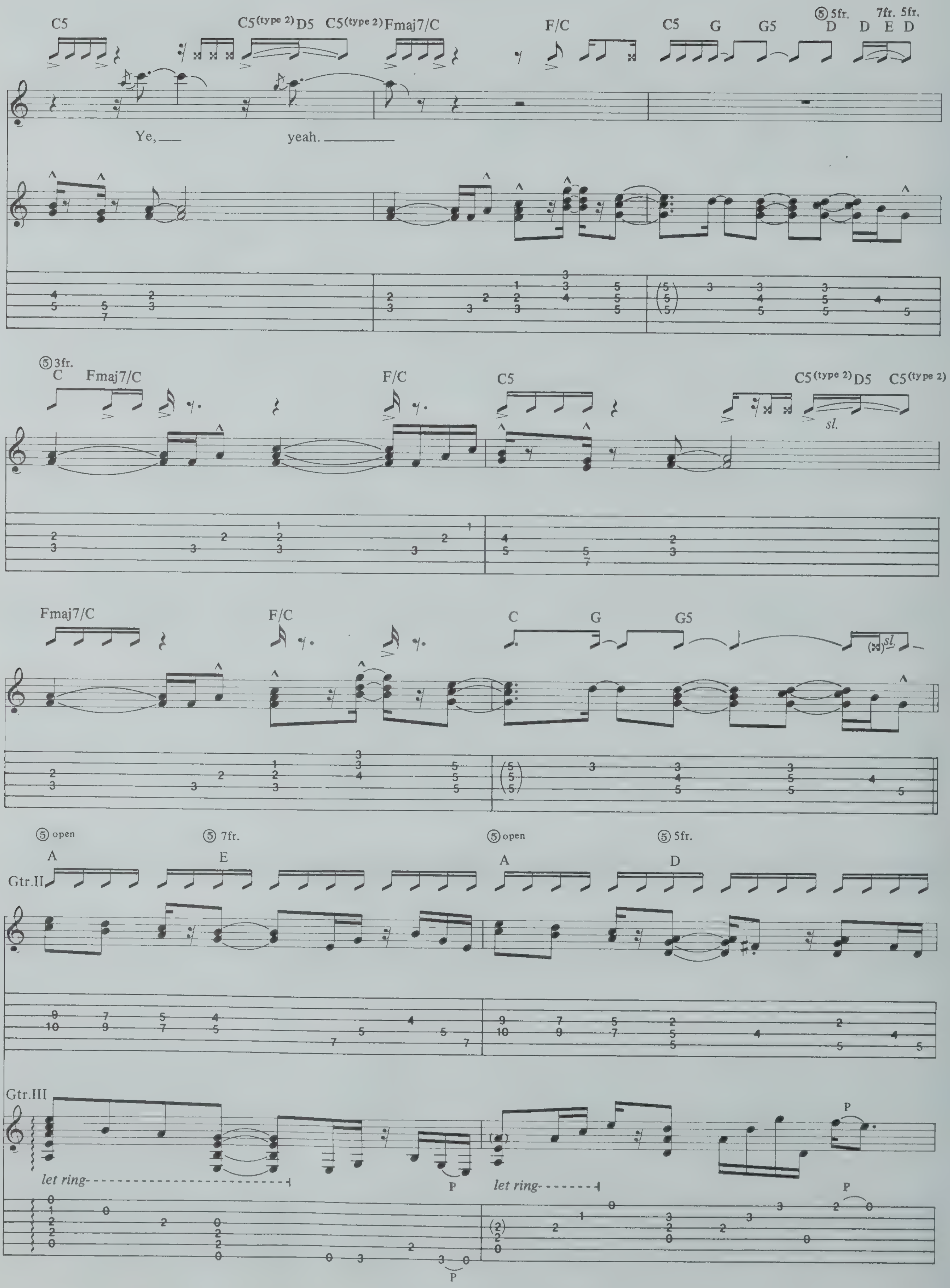

w/Rhy. Fig. 2 (1st 3 bars only)
D5
A5
B5
E
⑥2fr.
How do I know when it's love? I can't tell you but it lasts for - ev -
D Asus4 A
w/Rhy. Fig. 1
D
A
D/F♯
er. When it's love.
G5
D
A
D/F♯
Ooh, when it's love.
*Bass plays steady quarters.
Hey!
G5
w/Rhy. Fig. 1 (3 times)
D5
A5
D/F♯
Bkgd. Voc. Fig. 1
It - 'll last for - ev - er. When it's love.
(Na na na na na. Na na na na na.)
w/Bkgd. Voc. Fig. 1 (5 times)
G5
pick sl.
Rhy. Fig. 4
D5(type 2)
A5
D/F♯
You and I,
G5
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (4 times)
D5
A5
we're gon - na feel this thing to-geth - er. When it's love.
D/F♯
G5
D5
A5
Ooh. When it's love, ba - by.
D/F♯
G5
D5
A5
D/F♯
You can feed it, yeah!
G5
D5
A5
D/F♯
G5
We'll make it last for - ev - er. Ooh, when it's love.
w/Rhy. Fig. 1A (2 times)
F5(type 2)
C5
F5(type 2)
C5
D5(type 2)

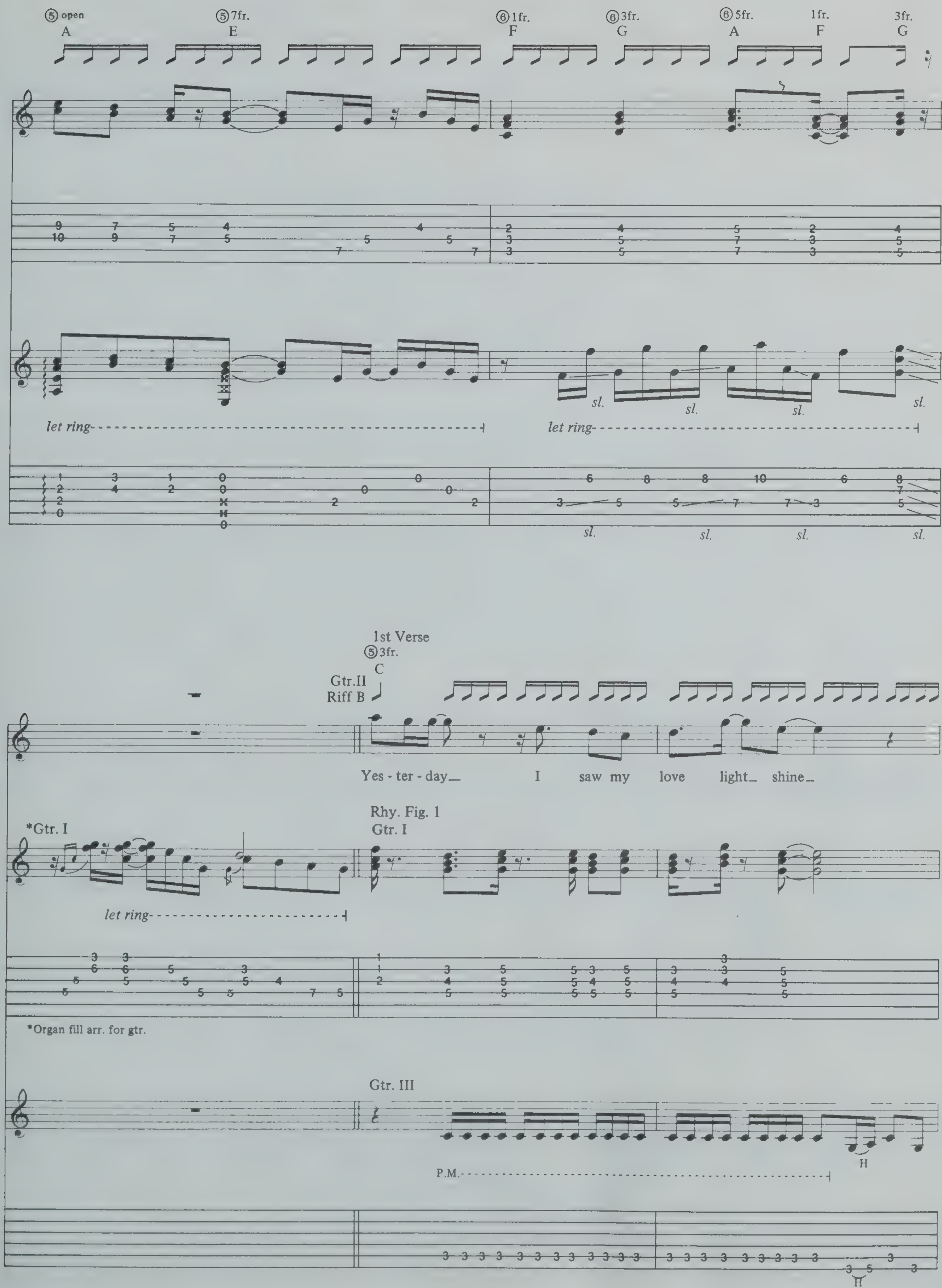
FEELS SO GOOD

from "OU812"

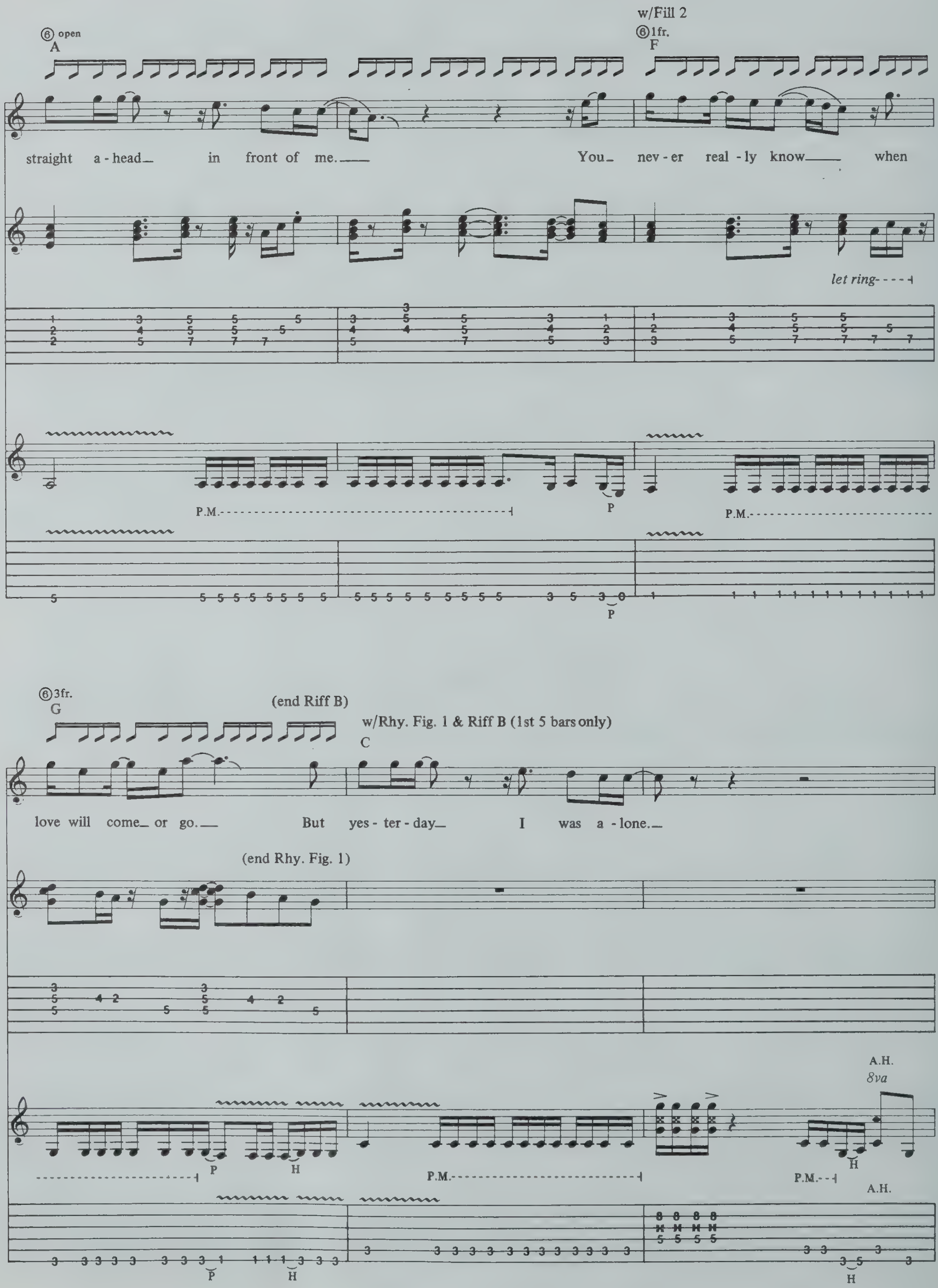
Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

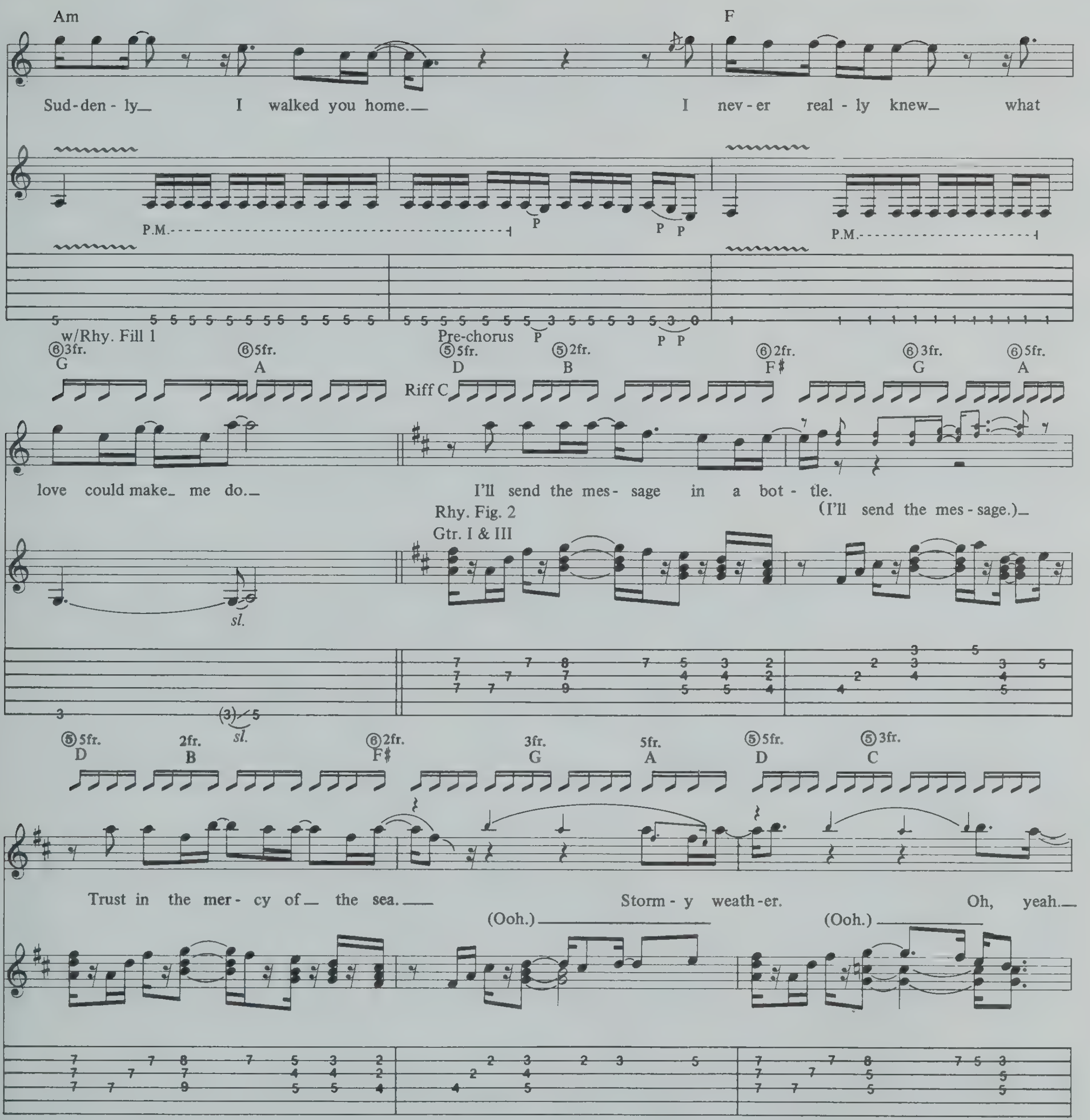


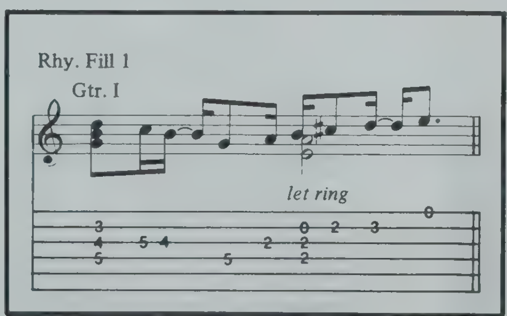

C5
C5(type 2) D5 C5(type 2) Fmaj7/C
F/C
C5 G G5
⑤ 5fr. D
7fr. 5fr. D E D
Ye,
yeah.
⑤ 3fr. C Fmaj7/C
F/C
C5
C5(type 2) D5 C5(type 2)
sl.
Fmaj7/C
F/C
C G G5
sl.
⑤ open A
⑤ 7fr. E
⑤ open A
⑤ 5fr. D
Gtr.II
Gtr.III
let ring
P
let ring
P

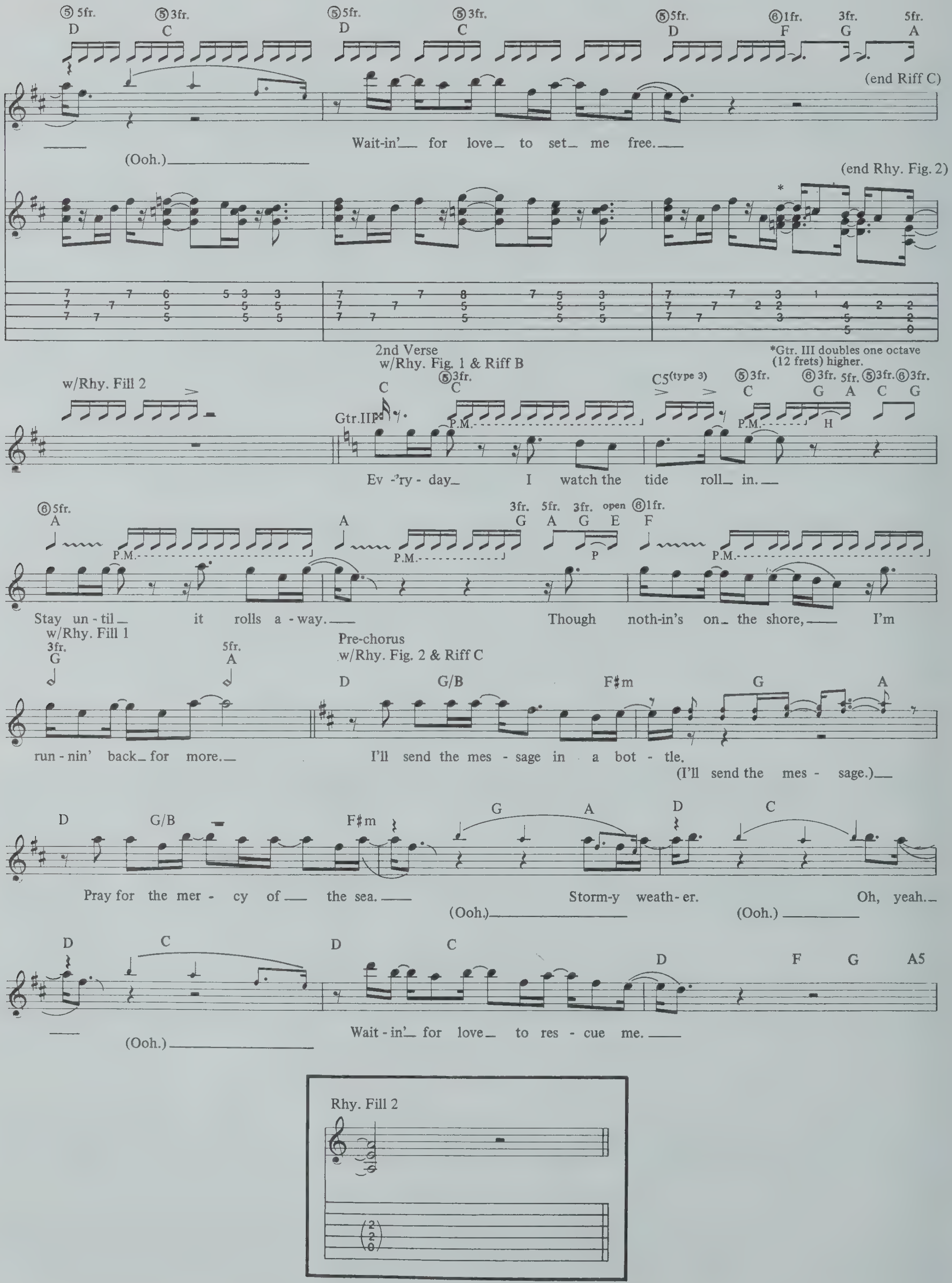


⑤ open A
⑤ 7fr. E
⑥ 1fr. F
⑥ 3fr. G
⑥ 5fr. A
1fr. F
3fr. G
let ring
sl.
1st Verse
⑤ 3fr. C
Gtr. II
Riff B
Yes - ter - day I saw my love light shine
*Gtr. I
Rhy. Fig. 1
Gtr. I
*Organ fill arr. for gtr.
Gtr. III
P.M.
H

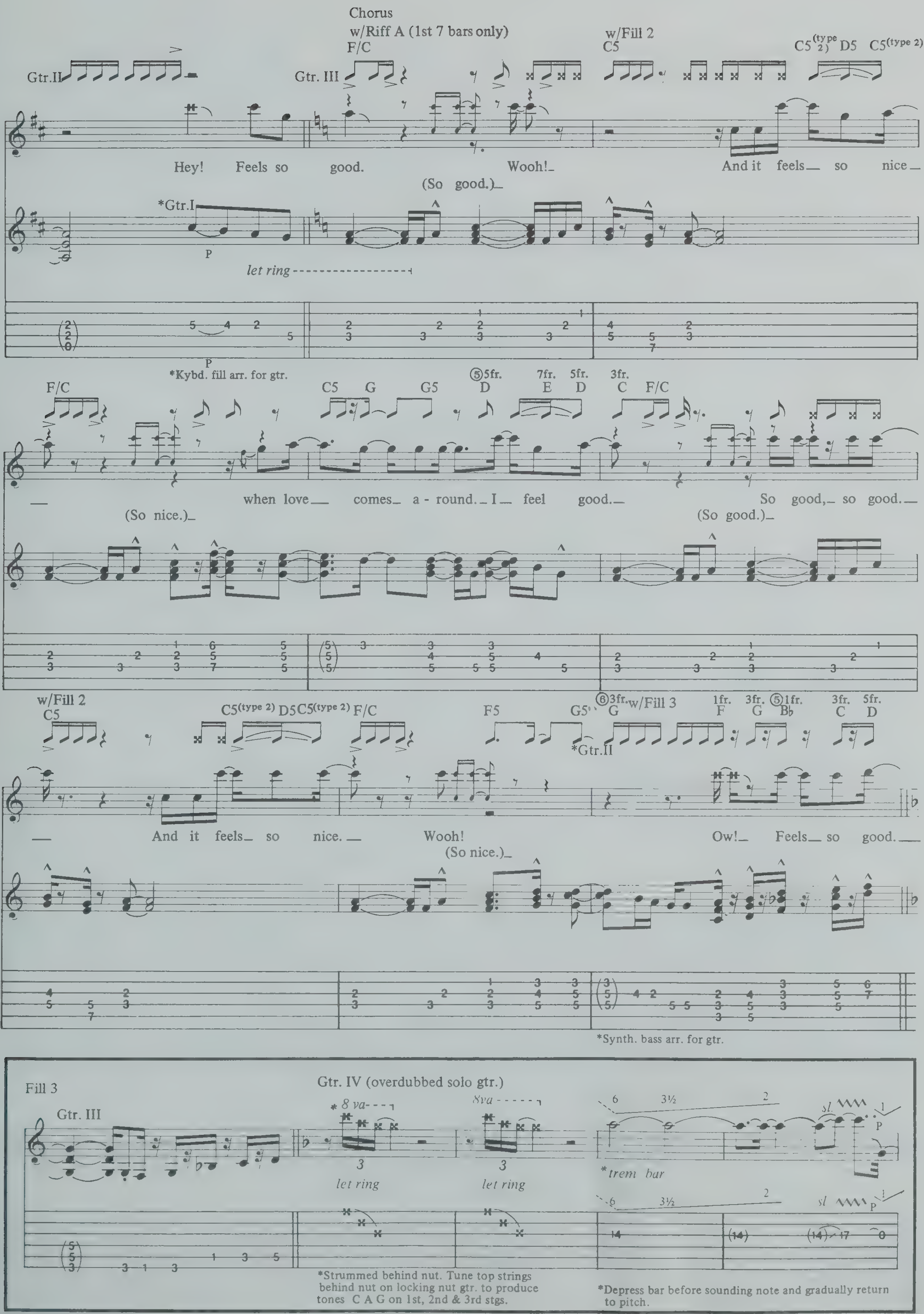

w/Fill 2
⑥ open
A
⑥1fr.
F
straight a-head_ in front of me.___ You_ nev-er real-ly know___ when
let ring
P.M.
P
⑥3fr.
G
(end Riff B)
w/Rhy. Fig. 1 & Riff B (1st 5 bars only)
C
love will come_ or go.___ But yes-ter-day_ I was a-lone._
(end Rhy. Fig. 1)
A.H.
8va
P.M.
P
H

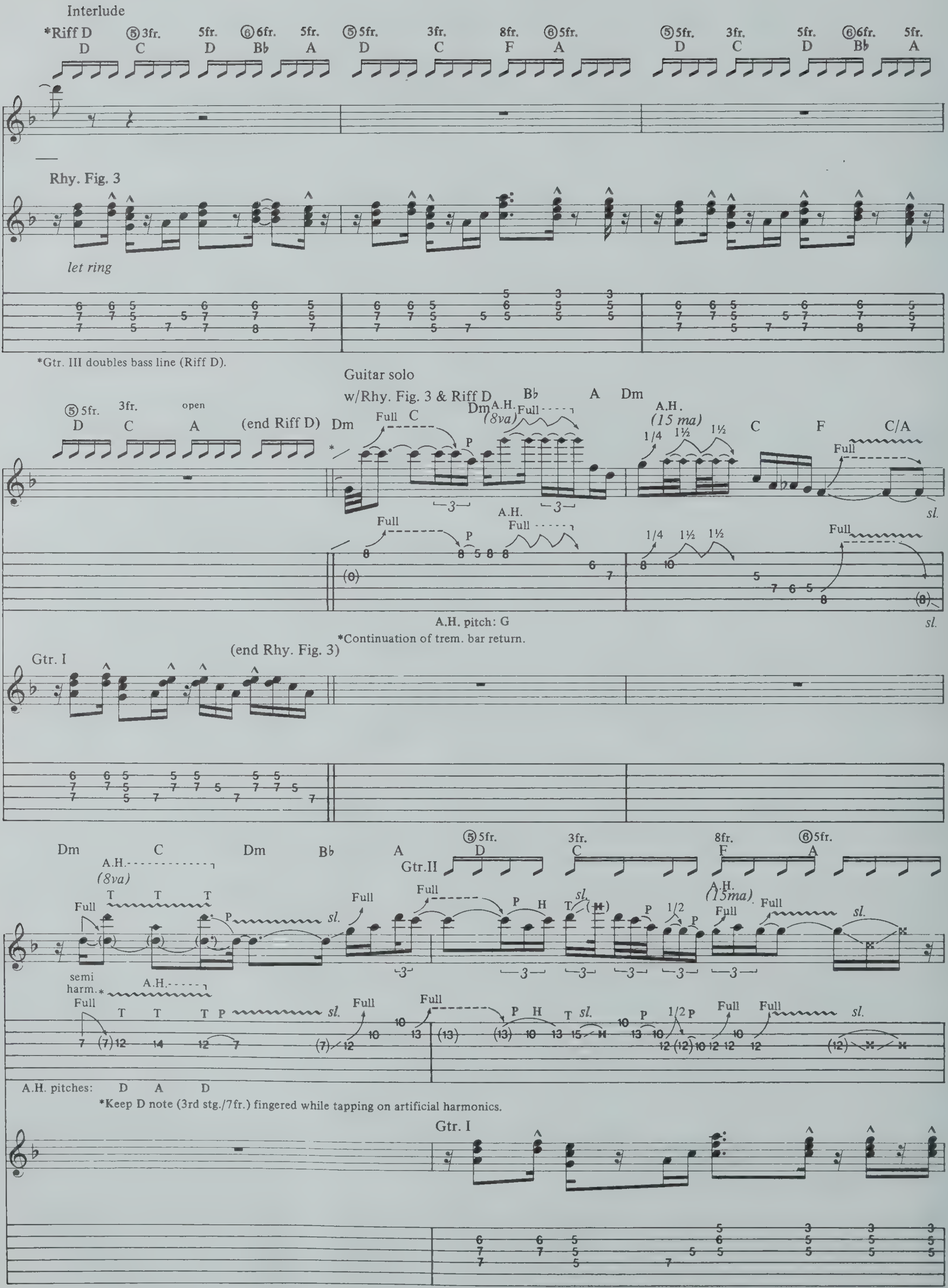

Am
F
Sud-den-ly I walked you home. I nev-er real-ly knew what
P.M.
P
P P
w/Rhy. Fill 1
G
A
Pre-chorus
Riff C
D
B
F♯
G
A
love could make me do.
I'll send the mes-sage in a bot-tle.
(I'll send the mes-sage.)
Rhy. Fig. 2
Gtr. I & III
sl.
D
B
F♯
G
A
D
C
Trust in the mer-cy of the sea.
Storm-y weath-er.
Oh, yeah.
(Ooh.)
(Ooh.)

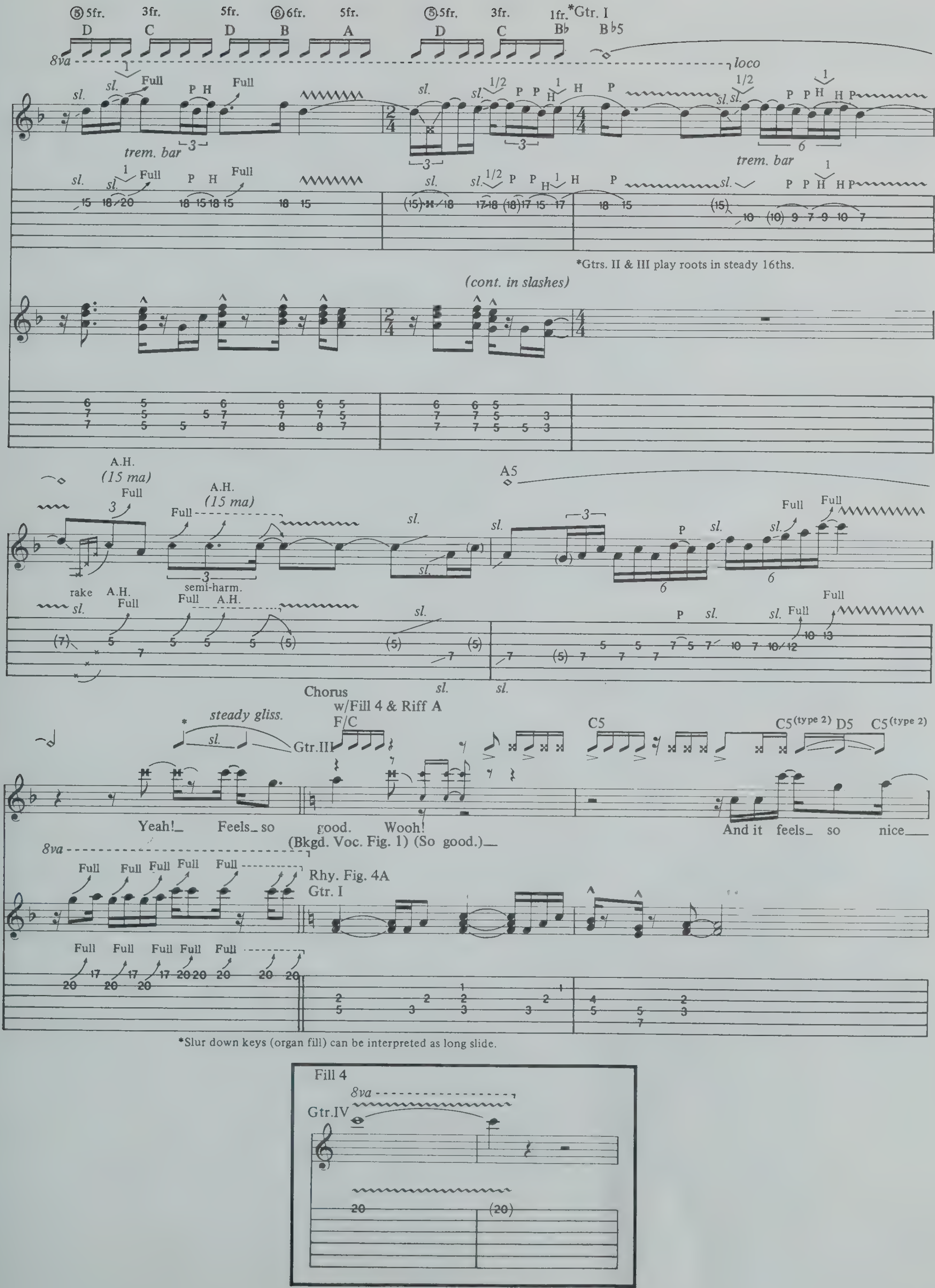

Rhy. Fill 1
Gtr. I
let ring



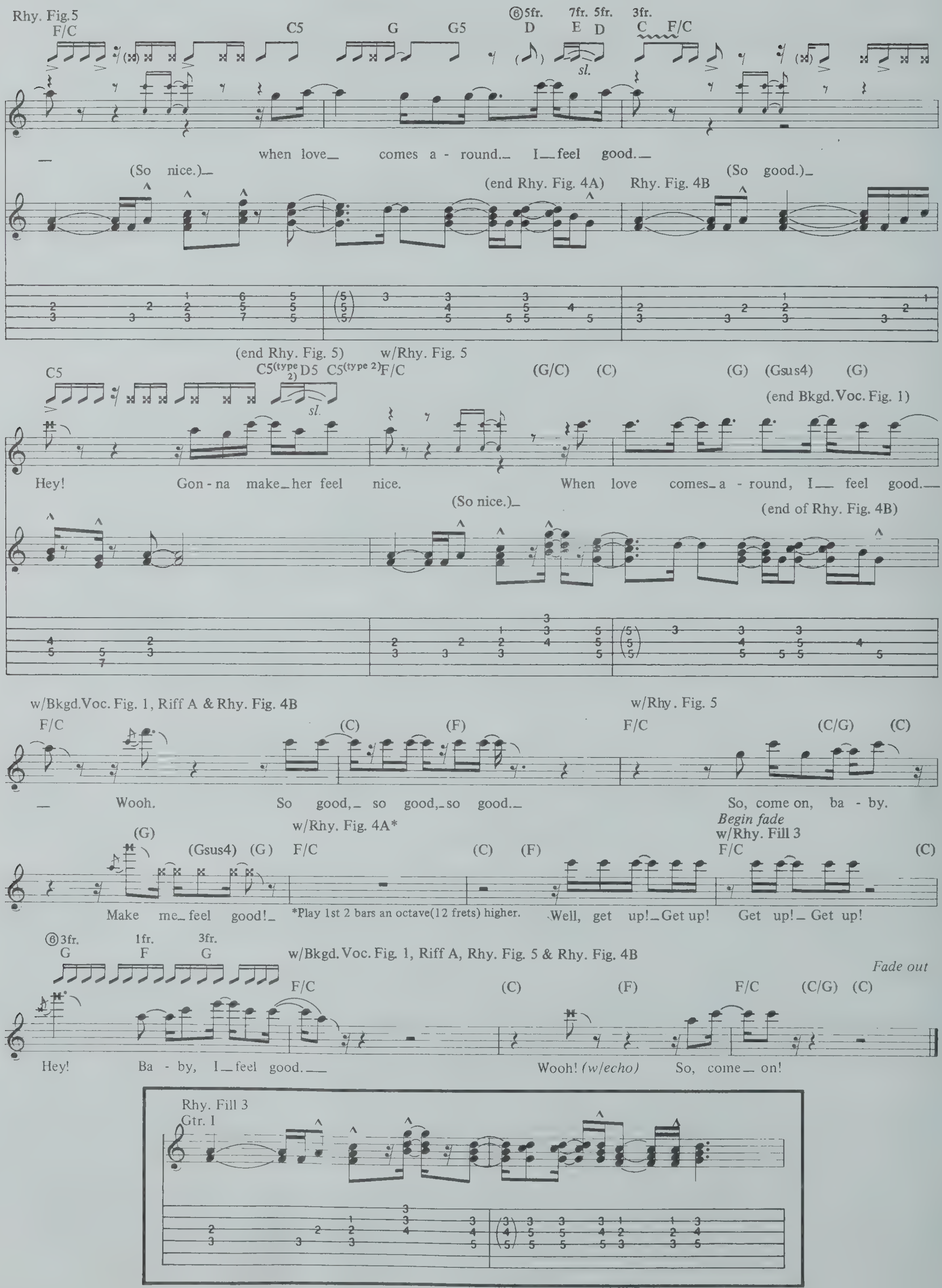
(end Riff C)
Wait-in' for love to set me free.
(Ooh.)
(end Rhy. Fig. 2)
*Gtr. III doubles one octave (12 frets) higher.
w/Rhy. Fill 2
2nd Verse
w/Rhy. Fig. 1 & Riff B
Gtr. III
Ev - 'ry - day I watch the tide roll in.
Stay un - til it rolls a - way. Though noth-in's on the shore, I'm
w/Rhy. Fill 1
run - nin' back for more.
Pre-chorus
w/Rhy. Fig. 2 & Riff C
I'll send the mes - sage in a bot - tle.
(I'll send the mes - sage.)
Pray for the mer - cy of the sea.
Storm-y weath - er.
Oh, yeah.
(Ooh.)
Wait - in' for love to res - cue me.
(Ooh.)
Rhy. Fill 2


Chorus
w/Riff A (1st 7 bars only)
F/C
w/Fill 2
C5
C5(type 2) D5 C5(type 2)
Gtr. II
Gtr. III
Hey! Feels so good. Wooh! And it feels so nice
(So good.)
*Gtr. I
let ring
*Kybd. fill arr. for gtr.
F/C C5 G G5 D E D C F/C
⑤5fr. 7fr. 5fr. 3fr.
when love comes a-round. I feel good. So good, so good.
(So nice.) (So good.)
w/Fill 2
C5 C5(type 2) D5 C5(type 2) F/C F5 G5 G F G B♭ C D
⑥3fr. w/Fill 3 1fr. 3fr. ⑤1fr. 3fr. 5fr.
*Gtr. II
And it feels so nice. Wooh! Ow! Feels so good.
(So nice.)
*Synth. bass arr. for gtr.
Fill 3
Gtr. III
Gtr. IV (overdubbed solo gtr.)
* 8va
8va
let ring
let ring
*trem bar
sl.
*Strummed behind nut. Tune top strings behind nut on locking nut gtr. to produce tones C A G on 1st, 2nd & 3rd stgs.
*Depress bar before sounding note and gradually return to pitch.


Interlude
*Riff D
Rhy. Fig. 3
let ring
*Gtr. III doubles bass line (Riff D).
Guitar solo
w/Rhy. Fig. 3 & Riff D
(end Riff D)
A.H. pitch: G
*Continuation of trem. bar return.
Gtr. I
(end Rhy. Fig. 3)
Gtr. II
A.H. pitches: D A D
*Keep D note (3rd stg./7fr.) fingered while tapping on artificial harmonics.



Gtr. I
8va
loco
trem. bar
*Gtrs. II & III play roots in steady 16ths.
(cont. in slashes)
A.H.
(15 ma)
rake
semi-harm.
A5
Chorus
w/Fill 4 & Riff A
F/C
C5
D5
steady gliss.
Gtr.III
Yeah! Feels so good. Wooh!
And it feels so nice
(Bkgd. Voc. Fig. 1) (So good.)
Rhy. Fig. 4A
*Slur down keys (organ fill) can be interpreted as long slide.
Fill 4
Gtr.IV

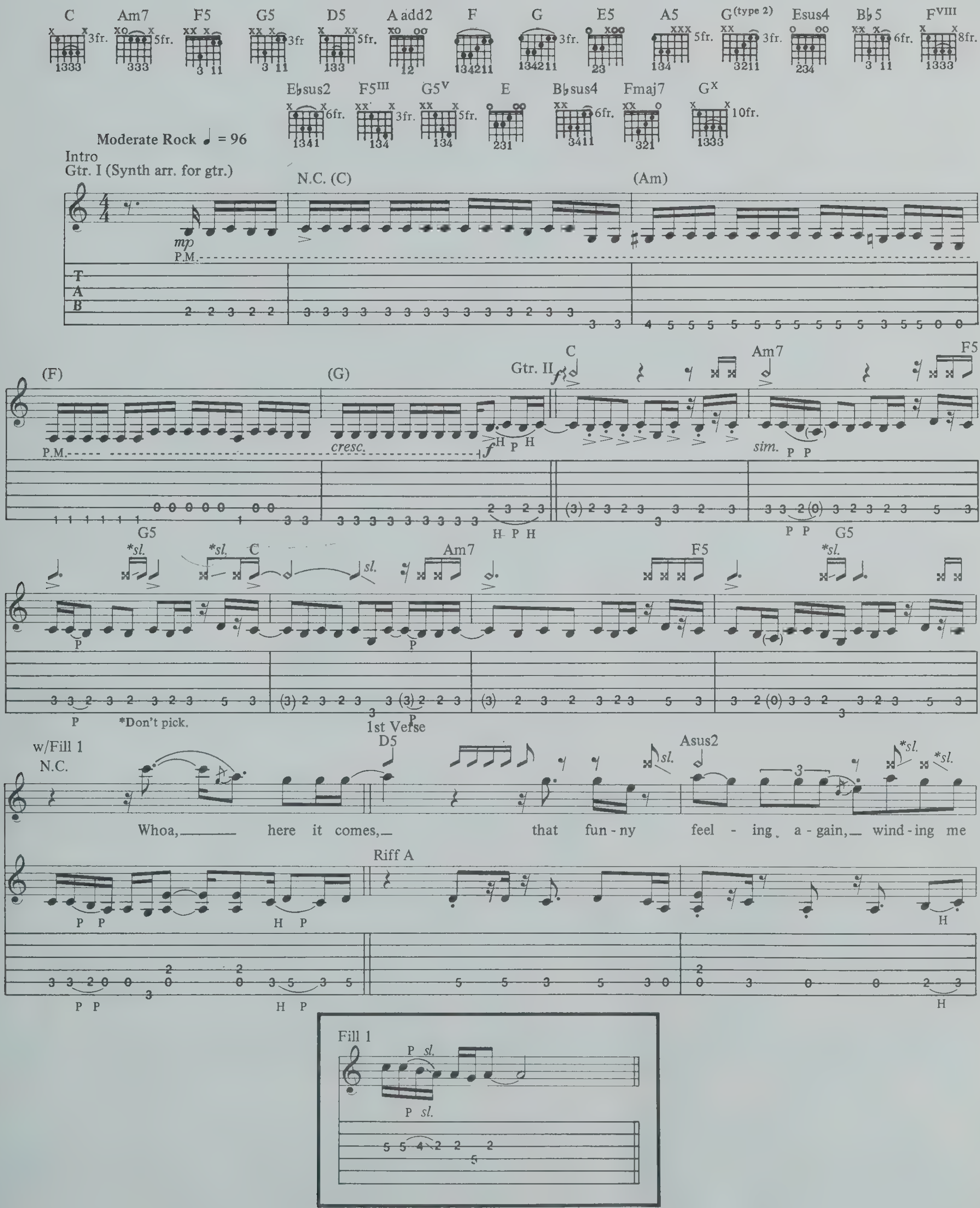


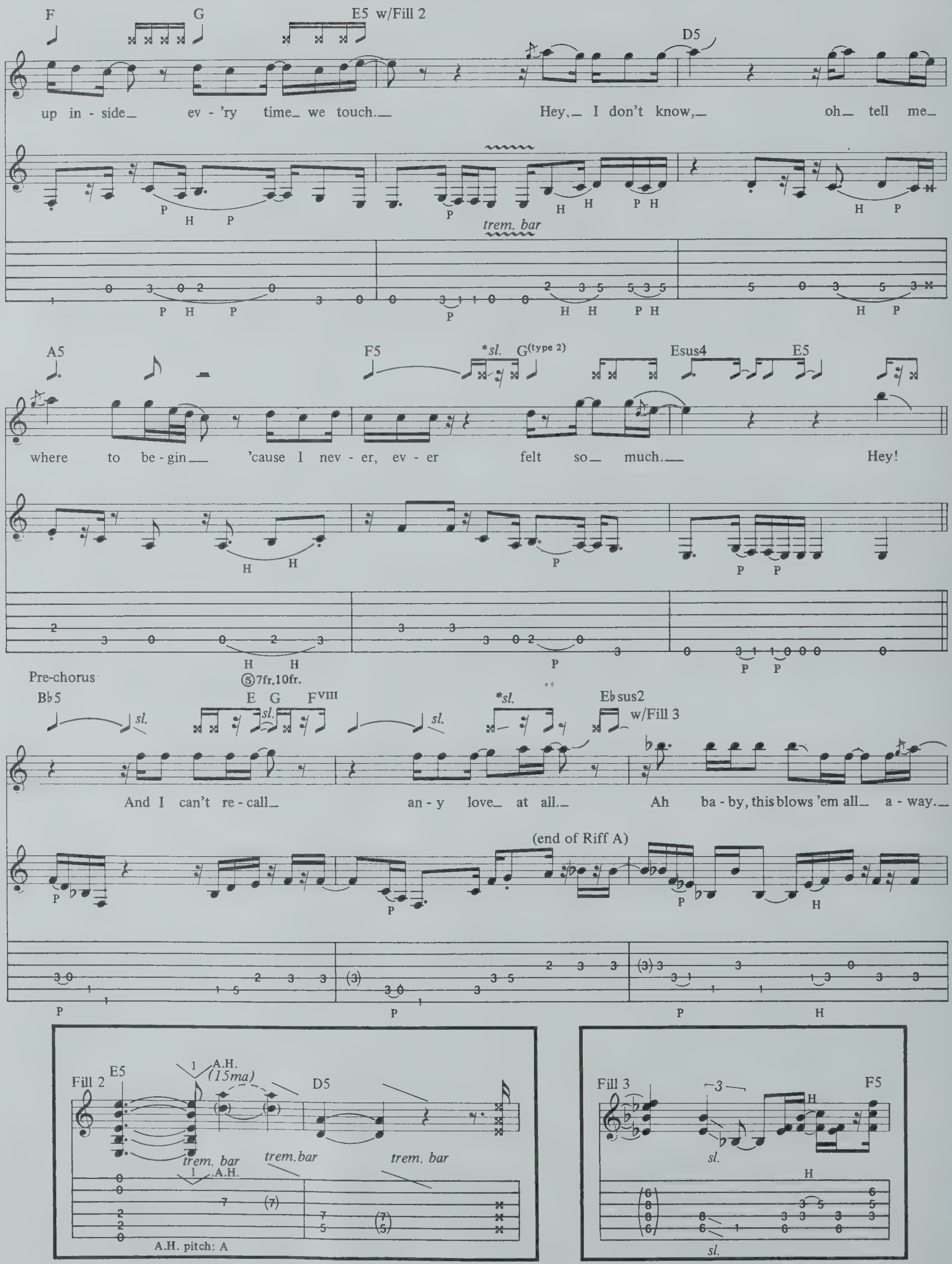
Rhy. Fig. 5
F/C
C5
G
G5
⑥5fr.
D
7fr.
E
5fr.
D
3fr.
C
F/C
sl.
when love_ comes a - round._ I_ feel good._
(So nice.)_
(end Rhy. Fig. 4A)
Rhy. Fig. 4B
(So good.)_
(end Rhy. Fig. 5)
w/Rhy. Fig. 5
C5
C5(type 2) D5 C5(type 2) F/C
(G/C) (C) (G) (Gsus4) (G)
(end Bkgd. Voc. Fig. 1)
Hey! Gon - na make_ her feel nice. When love comes_ a - round, I_ feel good._
(So nice.)_
(end of Rhy. Fig. 4B)
w/Bkgd. Voc. Fig. 1, Riff A & Rhy. Fig. 4B
F/C (C) (F)
Wooh. So good,_ so good,_ so good._
w/Rhy. Fig. 5
F/C (C/G) (C)
So, come on, ba - by.
(G) (Gsus4) (G)
w/Rhy. Fig. 4A*
F/C (C) (F)
Begin fade
w/Rhy. Fill 3
F/C (C)
Make me_ feel good!_
*Play 1st 2 bars an octave (12 frets) higher.
Well, get up!_ Get up! Get up!_ Get up!
⑥3fr.
G
1fr.
F
3fr.
G
w/Bkgd. Voc. Fig. 1, Riff A, Rhy. Fig. 5 & Rhy. Fig. 4B
F/C (C) (F) F/C (C/G) (C)
Fade out
Hey! Ba - by, I_ feel good._ Wooh! (w/echo) So, come_ on!
Rhy. Fill 3
Gtr. 1

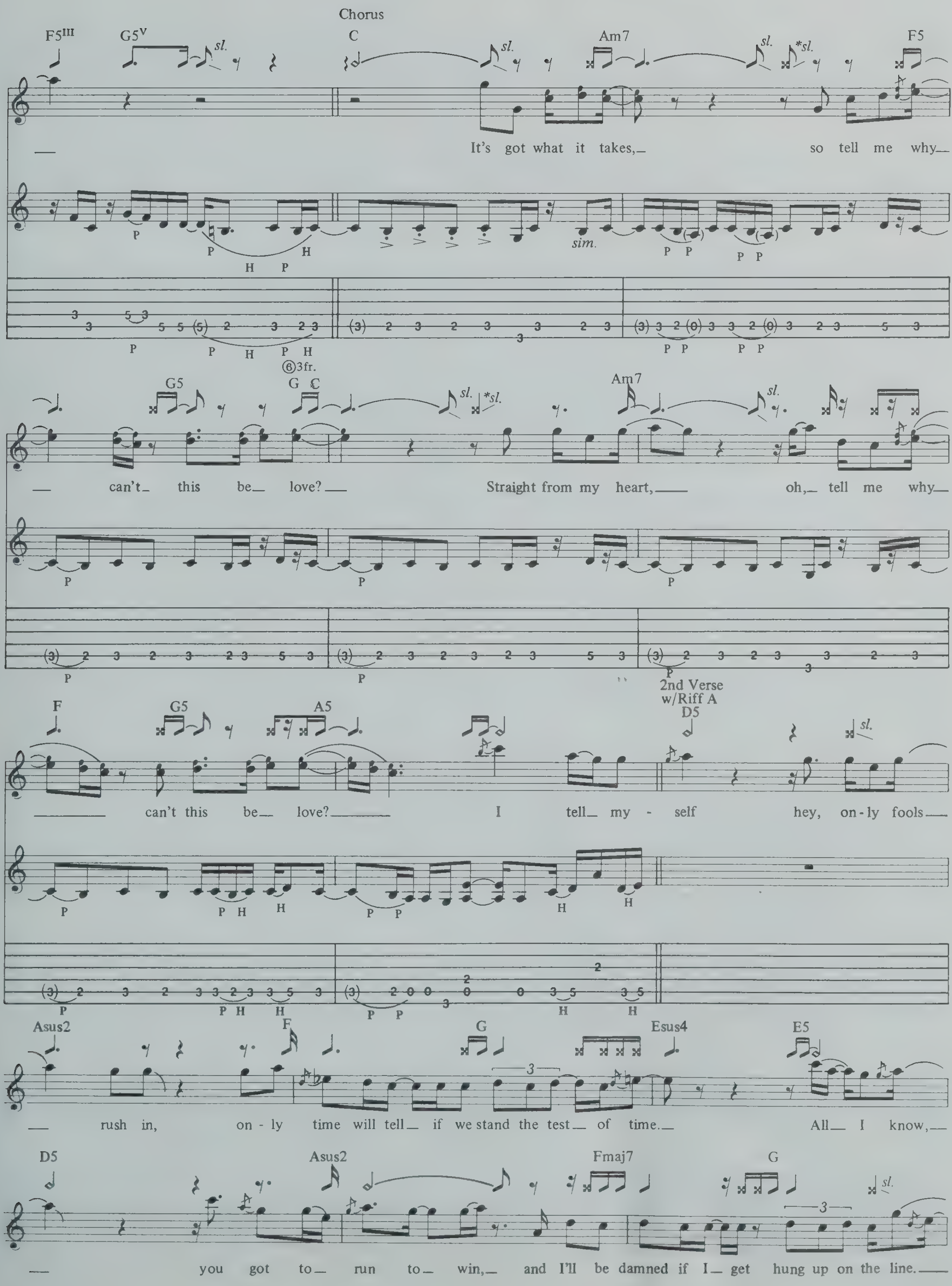
WHY CAN'T THIS BE LOVE

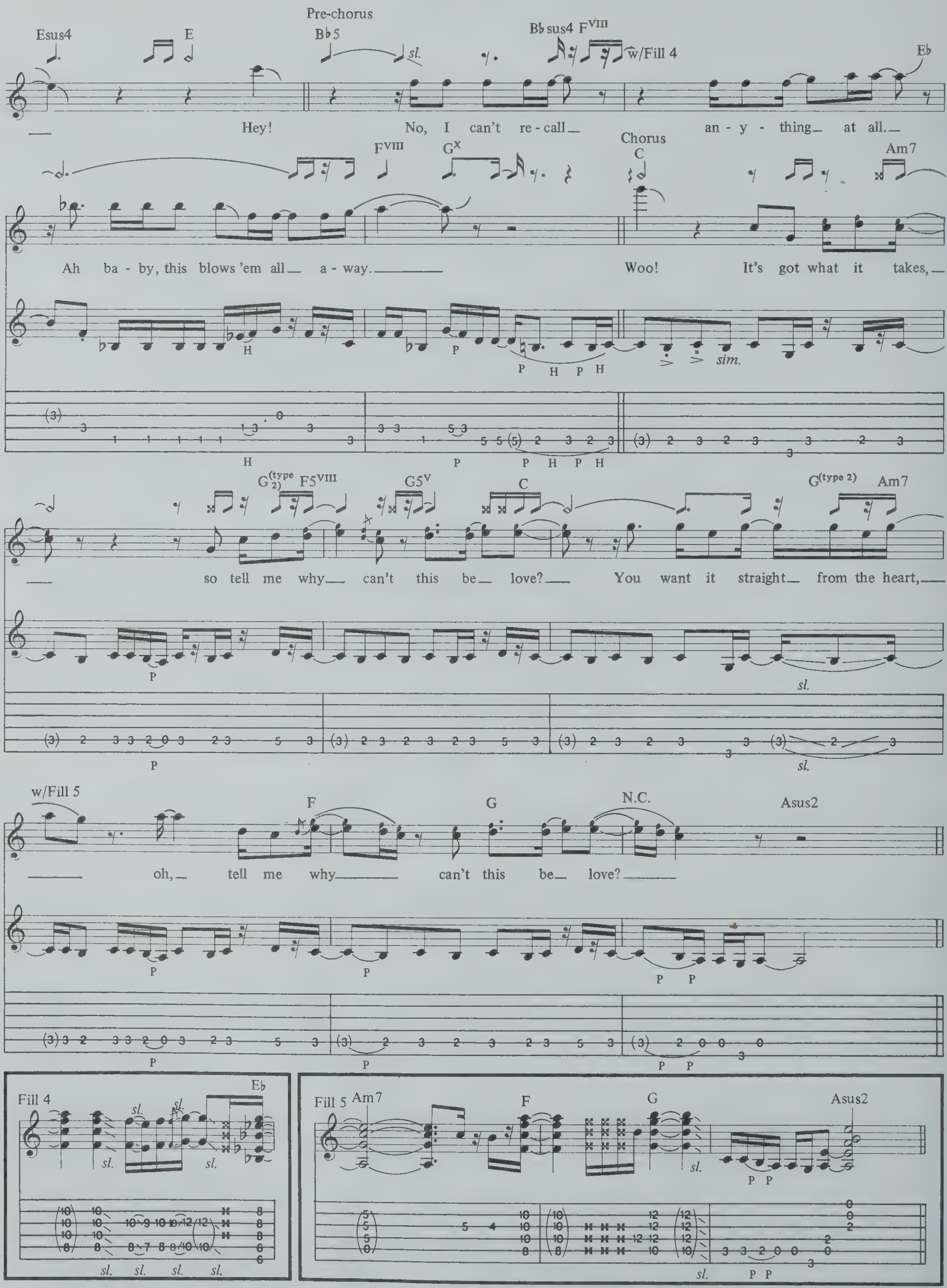
from "5150"

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

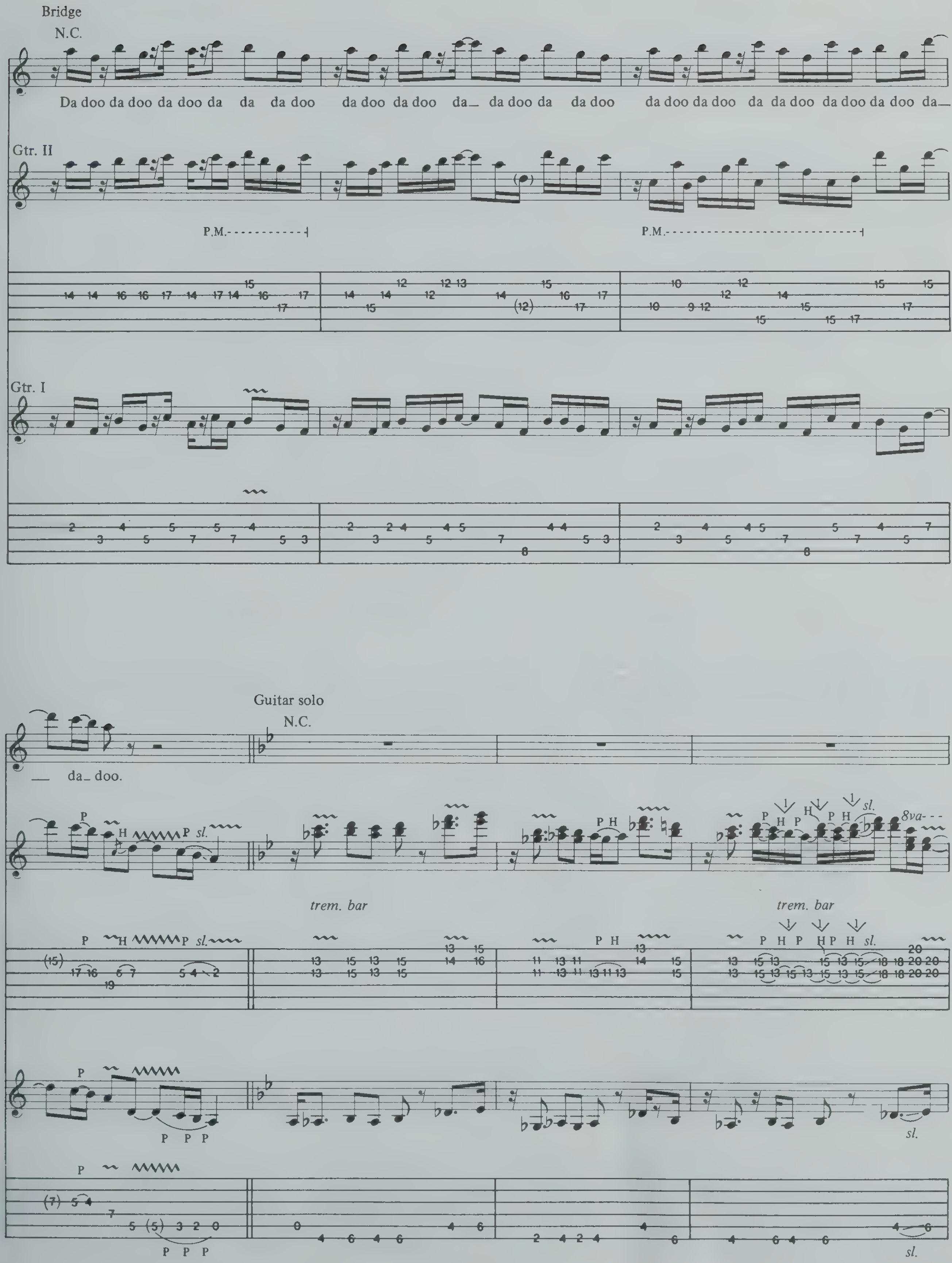


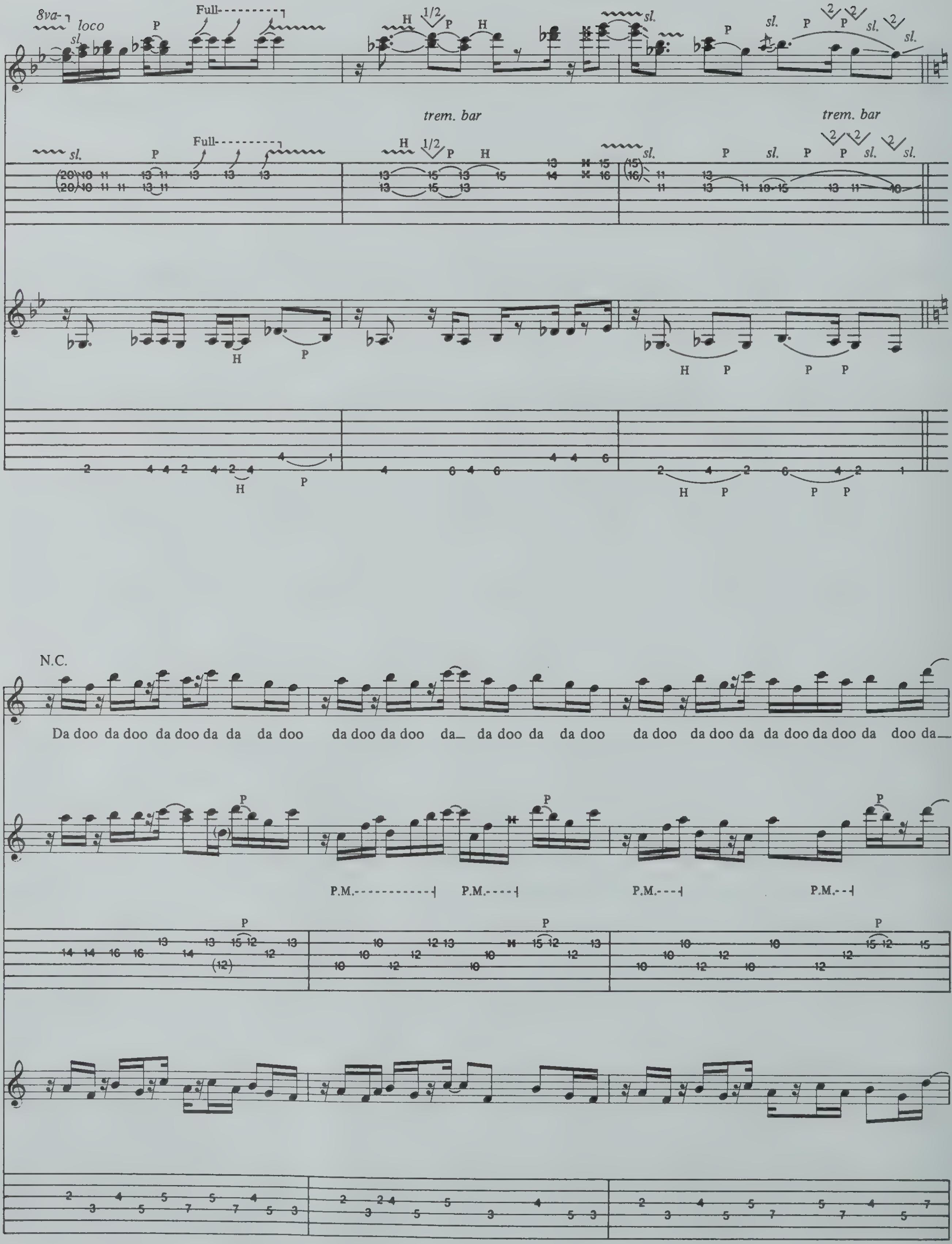

F G E5 w/Fill 2 D5
up in - side ev - 'ry time we touch. Hey, I don't know, oh tell me
trem. bar
A5 F5 *sl. G(type 2) Esus4 E5
where to be - gin 'cause I nev - er, ev - er felt so much. Hey!
Pre-chorus
Bb5 E G FVIII Ebsus2 w/Fill 3
And I can't re - call an - y love at all. Ah ba - by, this blows 'em all a - way.
(end of Riff A)
Fill 2 E5 D5
A.H. (15ma)
trem. bar
A.H. pitch: A
Fill 3 F5
sl.

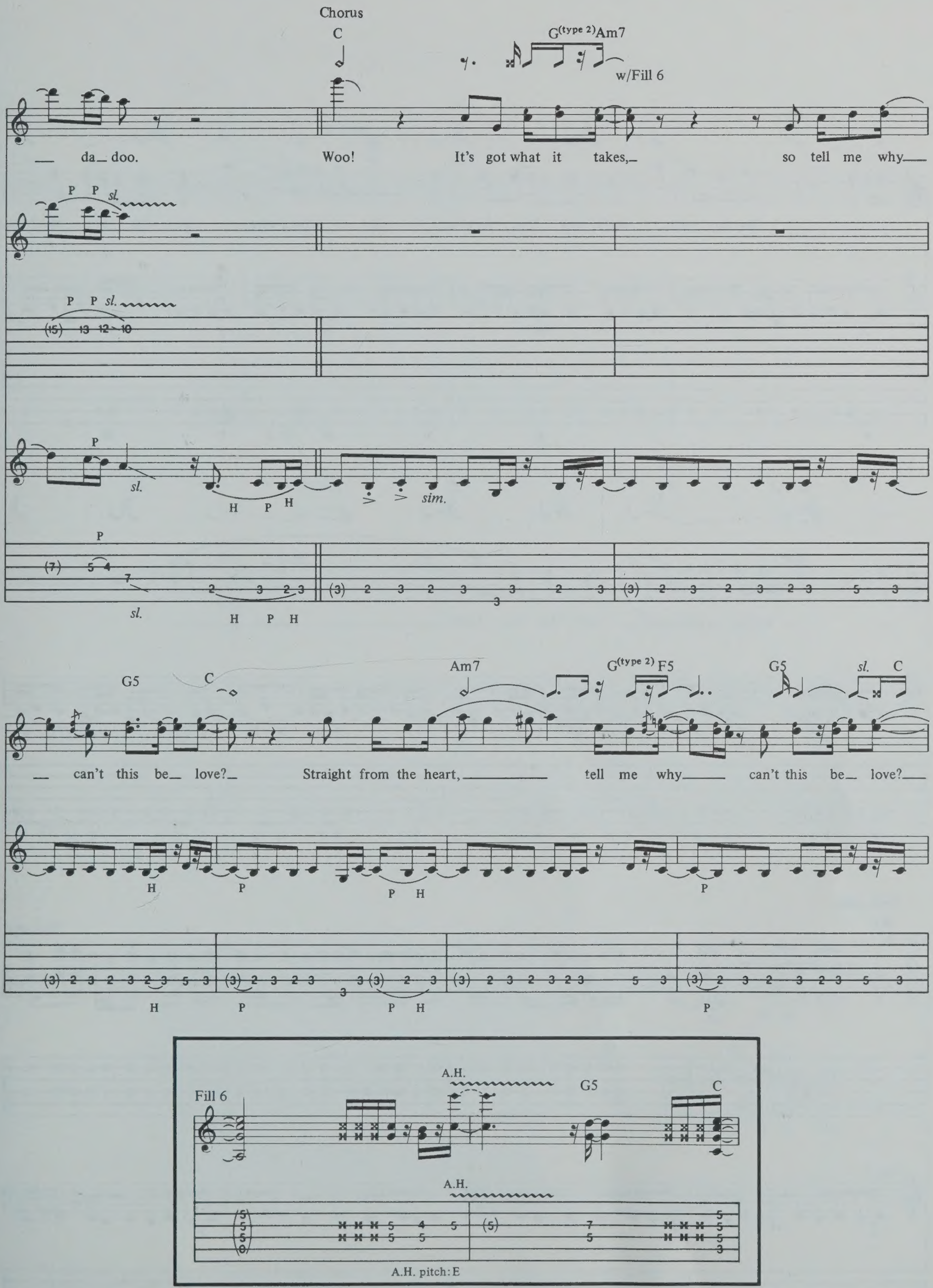

Chorus
F5III G5V C Am7 F5
It's got what it takes, so tell me why
G5 G C Am7
can't this be love? Straight from my heart, oh, tell me why
⑥3fr.
F G5 A5
can't this be love? I tell my - self
2nd Verse
w/Riff A
D5
hey, on-ly fools
Asus2 F G Esus4 E5
rush in, on - ly time will tell if we stand the test of time. All I know,
D5 Asus2 Fmaj7 G
you got to run to win, and I'll be damned if I get hung up on the line.
sl.
*sl.
sim.
P H

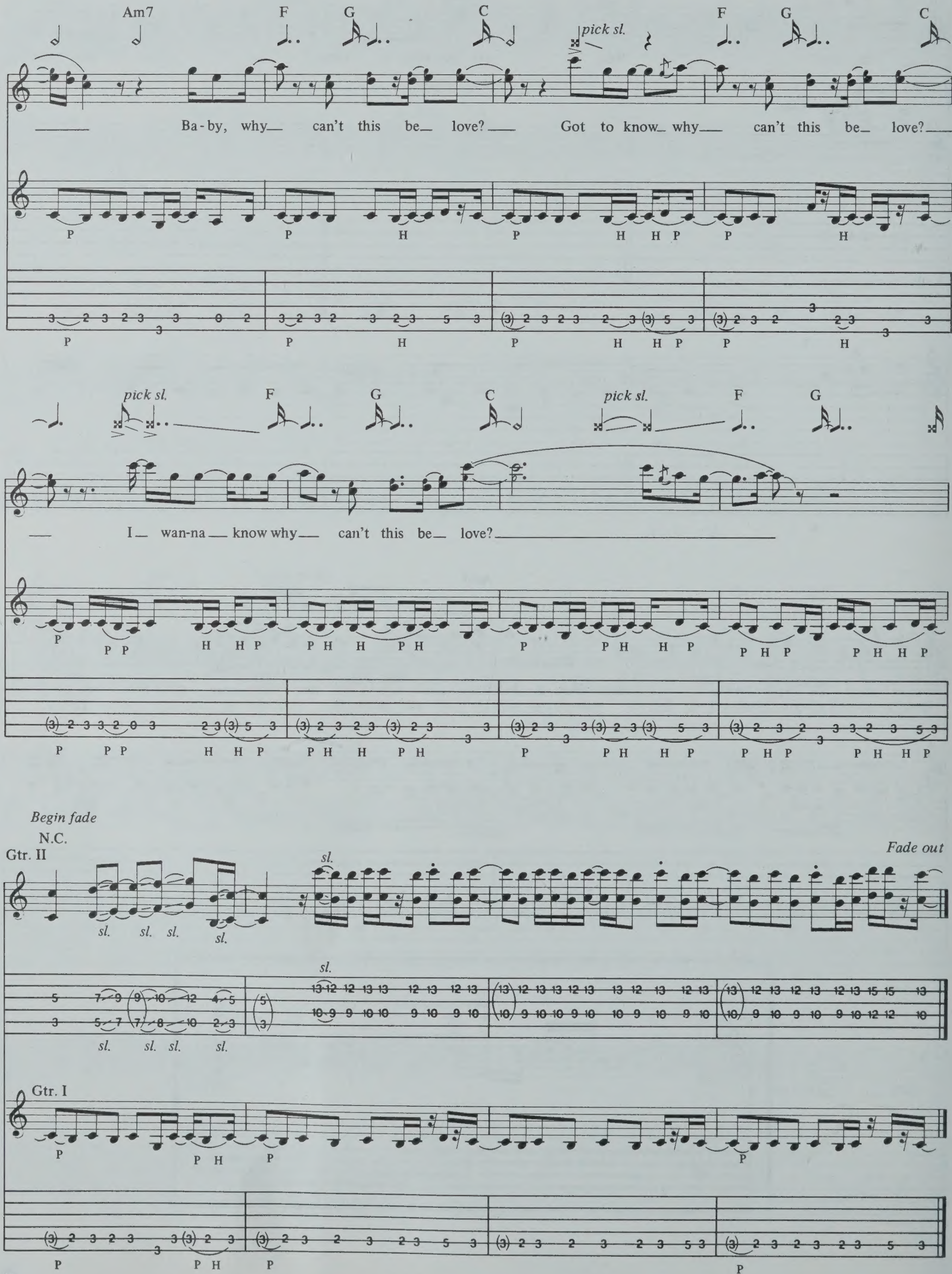


Pre-chorus
Esus4 E Bb5 Bbsus4 FVIII w/Fill 4 Eb
Hey! No, I can't re-call any-thing at all.
FVIII GX Chorus C Am7
Ah ba-by, this blows 'em all a-way. Woo! It's got what it takes,
G(type 2) F5VIII G5V C G(type 2) Am7
so tell me why can't this be love? You want it straight from the heart,
w/Fill 5 F G N.C. Asus2
oh, tell me why can't this be love?
Fill 4 Eb
Fill 5 Am7 F G Asus2


Bridge
N.C.
Da doo da doo da doo da da da doo da doo da doo da da doo da da doo da doo da doo da da doo da doo da doo da
Gtr. II
P.M.
P.M.
Gtr. I
da doo.
Guitar solo
N.C.
trem. bar
trem. bar
8va
sl.


8va
loco
Full
trem. bar
N.C.
Da doo da doo da doo da da da doo da doo da doo da– da doo da da doo da doo da doo da da doo da doo da doo da– da doo da–
P.M.


Chorus
C
G(type 2) Am7
w/Fill 6
da doo. Woo! It's got what it takes, so tell me why
P P sl.
sim.
H P H
G5
C
Am7
G(type 2) F5
G5
sl.
can't this be love? Straight from the heart, tell me why can't this be love?
Fill 6
A.H.
A.H. pitch: E



Am7
F
G
C
pick sl.
Ba-by, why can't this be love?
Got to know why can't this be love?
I wan-na know why can't this be love?
P H P
Begin fade
N.C.
Gtr. II
sl.
Fade out
Gtr. I

CHERRY LANE'S NEW SERIES

5 OF THE BEST

FOR GUITAR

Each book includes five hits by today's hottest heavy metal bands. All books are arranged in standard and tablature notation, and are reasonably priced.

Guitar/vocal books included in this series are:

guitar FOR THE PRACTICING MUSICIAN

PLAY IT LIKE IT IS™

WITH TABLATURE

METALLICA 101

GUNS N' ROSES 102

TOP OF THE CHARTS FOR GUITAR VOL. 1 103

TOP OF THE CHARTS FOR GUITAR VOL. 2 104

ROCK RADIO CUTS 105

CLASSIC METAL 106

THRASH TIME! 107

VAN HALEN 108

FASTER PUSSYCAT 109

JOE SATRIANI 110

POWER BALLADS 111

TESLA 112

For more information on all Cherry Lane product, please send for your *free* catalog.

Cherry Lane Music Company, Inc.
P.O. Box 430
Dept. BA
Port Chester, NY 10573

ISBN 0-89524-574-4
50895
9 780895 245748

Also new from Cherry Lane ● 5 OF THE BEST ● FOR PIANO.

Printed in U.S.A.

$8.
in US